

ANTHEM BOOK

START

With love from .

Isobel, Esther, Mary Ruth,

1928-1929

THE ANTHEM BOOK

THE
ANTHEM BOOK

OF THE
UNITED FREE CHURCH OF SCOTLAND

ISSUED BY AUTHORITY.

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PREFACE.

AFTER the union of the Free and United Presbyterian Churches in 1900, a desire was expressed that a Book of Anthems should be prepared for use in the congregations of the United Church, and accordingly, in 1902, the General Assembly remitted to the Praise Committee "to prepare and issue an Anthem Book for use in congregations."

In carrying out this remit the Committee have judged it expedient to restrict the collection to anthems in the rendering of which the congregation, as well as the choir, may take part. They have endeavoured to provide an adequate supply of material suited to the needs of the many congregations of the church where it is desirable that the music employed should be of a somewhat simple nature; but they have also included compositions presenting greater degrees of difficulty to meet the requirements of congregations of higher musical attainments.

The anthems have been arranged according to their opening texts in the order of the books of Scripture, those with words not taken from Scripture being placed at the end; but for convenience in selection, a classified index has been added, in which the anthems are arranged according to topics.

The Committee desire to express their great indebtedness to the Sub-Committee by whom the book has been compiled, and specially to the Convener, Mr. William Cowan; they are also indebted to Mr. F. G. Edwards, London, for the care and attention bestowed by him on the preparation of the book for the press and the revision of the proofs, and to Dr. W. G. McNaught for similar services rendered in connection with the Sol-fa edition.

The collection is now issued by the Committee in the fervent hope that its use may stimulate devotion, and add variety and interest to the service of praise.

April, 1905.

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1 Will God in very deed.

1 Kings viii. 27—30; 2 Chronicles vi. 18—21.

J. Goss.

Andante.

mf Will God in very deed dwell with men on the earth? Behold, the

mf *f*

mf heaven and heaven of heavens can - not contain Thee; how much less this

mf

house which we have builded? Yet have Thou re - spect unto the prayer of Thy

cres. *p* servants, and to their sup - pli - ca - tion, O Lord, our God, to hearken unto the

cres. *p*

mf cry and the prayer which Thy servants pray before Thee to - day: that Thine

mf

By permission of the Proprietors of Congregational Church Music.

eyes may be o - pen upon this house, upon this house night and day, that Thine

cres. *dim.*

eyes may be o - pen upon this house . . night and day.

cres. *dim.*

mf

Hear - en Thou to the sup - pli - cation of Thy ser - vants.

mf

f *mf*

Hear Thou from Thy dwelling - place, e - ven from heaven ; and when Thou

f *mf*

p *mf* *p* *pp*

hear - est, for - give ; when Thou hear - est, for - give, for - give.

p *mf* *p* *pp*

Lord, my God.

1 Kings viii. 28, 30.

C. MALAN.

Slowly.

p O Lord, my God, O Lord, my God, hear Thou the prayer Thy ser-vant

p

pray-eth; have Thou re-spect un - to his prayer, have Thou re-spect un -

cres.

cres.

to his prayer. Hear Thou in heaven Thy dwelling-place, and when Thou hear-est,

cres.

p

cres.

dim. *p* Lord, for - give: Hear Thou in heaven Thy dwelling - place, and when Thou

dim. *p*

hear-est, Lord, for - give, for - give, for - give, O Lord, for - give.

pp

pp

Lord, my God.

1 Kings viii. 28, 30.

S. S. WESLEY.

Larghetto.

p

O Lord, my God, O Lord, my God, hear Thou the prayer Thy

p

hear Thou the

cres.

ser - vant pray - eth, have Thou re - spect un - to his prayer, re -

cres.

prayer Thy servant pray - eth, have Thou re - spect, re -

dim.

- spect un - to his pray - er. Hear Thou in heaven Thy

dim.

- spect un - to his pray - er. Hear Thou in heaven Thy

dwel - ing - place, and when Thou hear - est, Lord, for - give,

dwel - ing - place, and when Thou hear - est, for - give,

O LORD, MY GOD.

[No. 3.]

First system of musical notation. Treble and bass staves. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The time signature is common time (C). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of chords. Dynamics include *mf* (mezzo-forte) and *mf* (mezzo-forte).

Hear Thou in heaven Thy dwell - ing - place, and when Thou hear - est,

Second system of musical notation. Treble and bass staves. The melody continues in the treble staff. Dynamics include *dim.* (diminuendo), *p* (piano), and *dim.* (diminuendo).

Lord, for - give, and when Thou hear - est, Lord, for - give, for -

Third system of musical notation. Treble and bass staves. The melody continues in the treble staff. Dynamics include *mf* (mezzo-forte), *mf* (mezzo-forte), and *p* (piano).

- give, . . for - give, . . and when Thou hear - est,

Fourth system of musical notation. Treble and bass staves. The melody continues in the treble staff. Dynamics include *p* (piano) and *p* (piano).

Lord, for - give, for - give, . . for - give, . . and when Thou

Lord, for - give, for - give, . . for - give, . .

Fifth system of musical notation. Treble and bass staves. The melody continues in the treble staff. Dynamics include *p* (piano), *cres.* (crescendo), *f* (forte), *dim.* (diminuendo), *p* (piano), *cres.* (crescendo), *f* (forte), and *dim.* (diminuendo).

hear - est, Lord, for - give. . . hear - est, Lord, for - give. . .

* This may be substituted for the foregoing three bars.

Thine, O Lord, is the greatness.

1 Chronicles xxix. 11.

J. KENT,
adapted by W. Shore.

p

Thine, O Lord, O Lord, is the great-ness, Thine, O

p

pp

Lord, O Lord, is the great-ness, Thine, O Lord, O Lord, is the

pp

cres.

great-ness, and the pow'r, and the glo-ry, and the

cres.

f *ff*

vic-to-ry, and the ma-jes-ty, the vic-to-ry, and

f *ff*

p

ma-jes-ty. Thine, O Lord, Thine, O Lord, is the

p

THINE, O LORD, IS THE GREATNESS.

[No. 4.]

great-ness, and the pow'r, is the great-ness, and the pow'r, and the

glo-ry, and the vic-to-ry, and the majes-ty, the majes-ty; for all that

is in the heaven, . . in the heaven and the earth is Thine; Thine is the

for all that is in the heaven and the earth is Thine; *pp*

kingdom, Thine is the kingdom, O . . Lord, and Thou art ex-alt-ed as

head o-ver all, as head o-ver all, as head, as head o-ver all

I will lay me down in peace,

Psalm iv. 8.

Andante con moto. (♩ = 72.)

H. GADSBY.

Sw. p *p* I will lay me down in peace, I will

p I will lay me down in

I will lay me down in peace, in peace, ..

lay me down in peace, I will lay me down in peace, .. and take my

peace, and take my rest, .. will lay me down in peace,

mf rest: for it is Thou, Lord, on - ly, on - ly Thou, that

mf Thou

mf *Gt.* Thou

makest me dwell in safe - ty, that makest me dwell in safe - ty. I will

on - ly, that makest me dwell in safe - ty.

(S)

I WILL LAY ME DOWN IN PEACE.

[No. 5.]

lay me down in peace, I will lay me down in peace, I will
I will lay me down in peace, and take my rest, . . will

lay me down in peace, in peace, . . and take my rest: . .
lay me down in peace, . . and take my rest: . . for it is
lay me down in peace, and take my rest: . . for it is

Thou, Lord, on - ly, on - ly Thou that makest me dwell in
on - ly Thou that mak - est me
safe - ty, that makest me dwell in safe - ty, for it is Thou, Lord,
safe - ty, that makest me dwell in safe - - ty, for
dwell . . in safe - - - - - ty, for

I WILL LAY ME DOWN IN PEACE.

on - ly, for it is Thou, Lord, on - ly,

it is Thou, Lord, on - ly, Thou on - ly, for it is Thou, Lord,
it is Thou on - ly, Thou on - ly, for it is

on - ly, that mak - est me dwell, . . . that mak - est me
Thou, Lord, on - ly, . . .

dwell in safe - ty. I will lay . . .

Sw. soft Reed.
p.

me down . . . in peace.

Sw. both hands. dim. rall. pp
(10)

6 I will lay me down in peace.

Psalm iv. 8.

W. H. GILL

Quietly.

p

I will lay me down in peace, I will lay me

p

This system contains the first two lines of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/2 time and D minor. The melody is in the right hand, and the accompaniment is in the left hand. The first line of music corresponds to the lyrics 'I will lay me down in peace, I will lay me'.

down in peace, and take my rest, and take . . my rest :

This system contains the next two lines of the musical score. The melody continues in the right hand, and the accompaniment continues in the left hand. The second line of music corresponds to the lyrics 'down in peace, and take my rest, and take . . my rest :'. The system ends with a double bar line.

A little faster.

f

for it is Thou, Lord, on - ly, that mak - est me dwell in

f

This system contains the next two lines of the musical score. The tempo is marked 'A little faster'. The melody continues in the right hand, and the accompaniment continues in the left hand. The third line of music corresponds to the lyrics 'for it is Thou, Lord, on - ly, that mak - est me dwell in'. The system ends with a double bar line.

safe - ty, for it is Thou, Lord, on - ly, that makest me dwell in

This system contains the final two lines of the musical score. The melody continues in the right hand, and the accompaniment continues in the left hand. The fourth line of music corresponds to the lyrics 'safe - ty, for it is Thou, Lord, on - ly, that makest me dwell in'. The system ends with a double bar line.

it is Thou, . . . it is Thou, . . .

safe - ty, Thou, Lord, on - ly, Thou, Lord,

poco rall. *Quietly.*

on - ly, that makest me dwell in safe - ty. I will lay me

poco rall. *p*

down in peace, I will lay me down in peace, and

p

take my rest, and take.. my rest. A - - men.

p

My voice shalt Thou hear in the morning, O Lord.

Psaln v. 3, 7.

J. Goss.

Moderato.

mf My voice shalt Thou hear in the morn-ing, O Lord; in the

mf

morn-ing will I di-rect my prayer un-to Thee, and will look

up. I will come in-to Thy house in the mul-ti-tude of Thy

mer-cy; and in Thy fear, in Thy fear will I wor-ship toward Thy

p

ho-ly tem-ple, will I worship toward Thy ho-ly tem-ple.

cres. *f*

cres. *f*

By permission of the Proprietors of Congregational Church Music.

Lead me, Lord.

Psalm v. 8 ; iv. 8.

S. S. WESLEY.

Lento.

ALTO SOLO.

Lento. ($\text{♩} = 69.$)

p Lead me,

Lord, lead me in Thy right-ous-ness, make Thy way

CHORUS.

Lead me, Lord,

plain be - fore my face. Lead me, .. Lord, Lord,

Lead me, Lord, . .

p

LEAD ME, LORD.

[No. 8.]

lead me in Thy righteousness, make Thy way plain be - fore my

SOLO. (SOPRANO.)

face *mf* For it is Thou, Lord, Thou, Lord, on - ly, that

cres. *dim.* *p* CHORUS.
makest medwell in . . safe - ty. For it is Thou, Lord,

cres. *p* *p*

cres. *dim.* *p* *rit.*
Thou, Lord, on - ly, that mak - est me dwell in . . safe - ty.

cres. *dim.* *p* *rit.*

The Lord will be a refuge.

Psalm ix. 9, 10.

G. J. WEBB.

Moderato.

The first system of musical notation for the song. It consists of a treble and bass staff in G major (one sharp) and 3/4 time. The tempo is marked 'Moderato.' and the dynamics are 'mf'. The lyrics 'The Lord will be a refuge for the oppressed, a' are written below the notes.

The second system of musical notation. The lyrics 'refuge in times of trouble. And they that know, that' are written below the notes.

The third system of musical notation. The lyrics 'know Thy name will put their trust in Thee: . . . for' are written below the notes.

The fourth system of musical notation. The lyrics 'Thou, Lord, hast not forsaken them that seek . . .' are written below the notes.

By permission of the Proprietors of Congregational Church Music.

Thee, . . for Thou, Lord, hast not for - sa - ken them, for - sa - ken

them . . that seek . . Thee. *mf* The Lord will be a ref - uge
mf

for the op - press - ed, a ref - uge in times of trou - ble. And *f*
f

they that know, that know Thy name will put their

trust in Thee, . . will put . . their trust in Thee. . .

Psalm xix. 14.

Andante religioso. ($\text{♩} = 96$.)

C. H. PERROT.

Let the words . . of my mouth, and the med - i - ta - tion

p *Ped.* *p*

of my heart, be ac - cept - a - ble in Thy sight, be ac -

cres *cen* *cres* *cen*

do. O Lord my strength, . . .

- cept - a - ble in Thy sight, O Lord my

f *f* *do.*

. . . and my re - deem - er.

strength, and my re - deem - er. Let the words . . of my

p *p*

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons, Bristol

and the med - i - ta - tion of my heart,
mouth, and the med - i - ta - tion of my heart,

p be ac-cept - a-ble in Thy sight, . . . *cres.* be ac-cept - a-ble
p *cres.*

O Lord my strength, . . .
in Thy sight, . . . O Lord my

. . . and my re - deem - er. . . .
rit. *pp*
strength, and my re - deem - er, and my re - deem - er.
rit. *pp*

My God, look upon me.

Psalm xxii. 1-3.

Moderato.

J. REYNOLDS:

My God, my God, look up - on me, look up - on me ;

why hast Thou for - sa - ken me, why hast Thou for - sa - ken me,

and art so far from my health, and from the words of

and art so far from my health, and from the words of my . com -
and from the

health, and from the words of my com -

my . . complaint, the words of my com - plaint, and from the

- plaint, the words of my com - plaint, and from the words of

words of my complaint, the words of my com - plaint,

- plaint, the words of my com - plaint, and from the words of

words of my . . complaint, the words of my . . com - plaint ?

my . . com - plaint, . . the words of my com - plaint ?

and from the words of my complaint, the words of my com - plaint ?

my complaint, the words of my complaint, of my com - plaint ?

TWO SOPRANO VOICES. *Andante.*

mp
O my God, . . I cry in the day-time, but

Andante.
Sw. p

Thou hear-est not ;

mp O my God, I cry in the day-time, but

but Thou hear-est not, but Thou hear-est

Thou hear-est not, but Thou hear-est not, but Thou hear-est

not; and in the night sea-son al - so I take no
not; and in the night sea-son al . so I . . take no

This system contains the first two vocal staves and the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal parts enter with a half rest, followed by the lyrics. The piano accompaniment consists of chords in the right hand and a single bass line in the left hand.

rest, no rest, I take no rest, al-so I
rest, I take *p* no rest, no rest, al-so I

This system continues the vocal and piano parts. The piano part features a *p* (piano) dynamic marking. The vocal lines have a melodic contour that rises and then falls.

take, I take no rest, I take no rest,
take, I take no rest, *p* no rest, I

This system concludes the piece. The piano part has a *p* (piano) dynamic marking. The vocal lines end with a half note. The piano accompaniment continues with chords in the right hand and a single bass line in the left hand.

MY GOD, LOOK UPON ME.

[No. 11.]

no rest, al-so I take, I take no rest.
take no rest, al-so I take, I take no rest.

CHORUS. *Moderato.*

CHORUS. *Andante.*

But Thou con - tin - u - est ho - ly, O Thou wor - ship of Is - ra -

el, Thou con - tin - u - est ho - ly, O . . Thou wor - ship of

slower.

Is - ra - el, O . . Thou wor-ship of Is - ra - el.

slower.

The Lord is my Shepherd.

Psalm xxiii. 1-4, 6.
Moderato. (♩ = 92.)

G. A. MACFARREN.

The first system of the musical score is in G major, 4/4 time, with a tempo of Moderato (♩ = 92). It begins with a piano (p) dynamic. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "The Lord is my shep-herd; I shall not want, The".

The second system continues the melody and accompaniment. The lyrics are: "Lord is my shepherd; I shall . . . not want. He maketh me to lie". The system includes a crescendo (cres.) marking above the final measure.

The third system continues the melody and accompaniment. The lyrics are: "down . . . in green . . . pas-tures: He leadeth me, He lead-eth me be-". The system includes a forte (f) dynamic marking above the first measure and a mezzo-forte (mf) dynamic marking above the second measure.

The fourth system continues the melody and accompaniment. The lyrics are: "side the still wa-ters. He re-stor-eth, re-stor-eth my". The system includes a piano (p) dynamic marking above the first measure and a mezzo-forte (mf) dynamic marking above the second measure.

The fifth system continues the melody and accompaniment. The lyrics are: "soul: He lead-eth me in the paths, the paths of". The system includes a mezzo-forte (mf) dynamic marking above the first measure and a mezzo-forte (mf) dynamic marking above the second measure.

right-eous-ness for His name's . . . sake, . . . His name's . . . sake.

for His name's . . . sake, . . . His name's . . . sake.

Detailed description: This system contains the first two staves of the hymn. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a piano (*p*) dynamic. The bottom staff is in bass clef, also with a key signature of one flat and a common time signature, and begins with a piano (*p*) dynamic. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Yea, though I walk through the val-ley of the shad-ow of death,

Yea, though I walk through the val-ley of the shad - - - ow of death,

Detailed description: This system contains the third and fourth staves. The top staff begins with a forte (*f*) dynamic. The bottom staff also begins with a forte (*f*) dynamic. The lyrics continue across the staves.

yea, though I walk through the val-ley of the shad-ow of death,

yea, though I walk through the val-ley of the shad-ow of death,

Detailed description: This system contains the fifth and sixth staves. The top staff continues with the melody. The bottom staff continues with the accompaniment. The lyrics are repeated across the staves.

I will fear no e-vil: for Thou art with me; Thy rod and Thy

I will fear no e-vil: for Thou . . . art with me;

Detailed description: This system contains the seventh and eighth staves. The top staff continues with the melody. The bottom staff continues with the accompaniment. The lyrics are repeated across the staves.

staff, Thy rod . . . and Thy staff, Thy rod . . . and Thy staff . . . they

Detailed description: This system contains the ninth and tenth staves. The top staff continues with the melody. The bottom staff continues with the accompaniment. The lyrics are repeated across the staves.

com - fort me, they com - fort me. Sure - ly, sure - ly

mf *p*

good - ness and mer - cy shall fol - low me.. all the

days of my life: and I will dwell in the house of the

f

Lord.. for ev - er, I will dwell in the house of the Lord.. for

p *cres.*

ev - er, for ev - er, for.. ev - er.

p *pp* *rall.*

for ev - er.

The Lord is my Shepherd.

Psalm xxiii.

W. GRIFFITH.

Andante espressivo.

mf The Lord is my shep - herd; I shall not want, I

mf

shall not, I shall not want. He maketh me to lie

down in green . . pas-tures: He leadeth me be - side the still

cres.
wa - ters. He re - stor - eth my soul: He leadeth me in the

cres.

f *dim.*
paths of right - eous - ness, for His name's . . sake.

f *dim.*

BASS SOLO, OR ALL THE BASSES.

mf

Yea, though I walk through the valley of the shadow of death, I will

mf

head with oil; my cup run-neth o - - - ver.

This system contains the first vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, with a melody that rises and then levels off. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

CHORUS.

mf Sure - ly good - ness, good - ness and mer - cy shall fol - low me

This system contains the chorus, starting with a mezzo-forte (*mf*) dynamic. The vocal line and piano accompaniment continue the melody and harmony established in the first system.

cres. all the days of my life: and I will dwell in the house of the

cres.

This system continues the chorus with a crescendo (*cres.*) dynamic. The vocal line and piano accompaniment are shown.

dim. Lord, in the house of the Lord for ev - - er, in the

dim. *p*

This system concludes the chorus with a decrescendo (*dim.*) and a piano (*p*) dynamic. The vocal line and piano accompaniment are shown.

THE LORD IS MY SHEPHERD.

house of the Lord for ev - - er. Sure - ly good-ness,

mf

mf

good-ness and mer - cy shall fol - low me all the days of my

p *cres.* *dim*

p *cres.* *dim*

- in - u - en - do.

life, shall fol - low me all the days of my life: and I . . will

p

p

dwel in the house of the Lord for ev - - er, for

mp *cres.* *f*

mp *cres.* *f*

ev - - - er. *Slowly and expressively.*

ev - er, for ev - - er. The Lord is my shep - herd.

p *pp*

p *pp*

ev - - - er.

The earth is the Lord's.

Psalm xxiv. 1-5.

W. H. MONK.

Moderato.

f The earth is the Lord's, and all that therein is, the compass of the

f

world, and they that dwell there-in. For He hath founded it up - on the

seas, and pre - par - ed it up - on the floods, pre - par - ed

it up - on . . the floods. Who shall as - cend in - to the hill of the

Lord, or who shall rise up in His ho - ly place? E - ven he,

First system of the musical score. The treble and bass staves are in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: e - ven he that hath clean . . hands, and a pure . . heart, and that hath not

Second system of the musical score. The melody continues in the treble staff. The lyrics are: lift up his mind un - to van - i - ty, nor sworn to de - ceive his

Third system of the musical score. The melody continues in the treble staff. The lyrics are: neigh - bour. He, he shall re - ceive the blessing from the Lord, and righteous -

Fourth system of the musical score. The melody continues in the treble staff. The lyrics are: - ness from the God of his sal - va - tion, the God of his sal -

Fifth system of the musical score. The melody continues in the treble staff. The lyrics are: va - - - tion. A - - - - - men.

Shew me Thy ways, O Lord.

Psalm xxv. 4, 5.

J. LAMB.

Prayerfully.

Shew me Thy ways, O Lord; teach me Thy paths, shew me Thy

ways, O Lord; teach me Thy paths. Lead me in Thy

truth, and teach me, teach me, lead me in Thy truth, and teach me,

teach me, for Thou art the God of my sal - va - tion, the God of my sal -

- va - tion; on Thee do I wait all the day, all the day.

16 One thing have I desired of the Lord.

Psalm xxvii. 4.

Andante.

G. A. MACFARREN.

mf *cres.*

One thing have I de - sir - ed of the Lord, One thing have I de -

mf *cres.*

- sir - ed of the Lord, af - ter that will I seek; that I may

mf

dwell in the house of the Lord all the days of my life, to be -

mf

- hold the beauty of the Lord, . . and to en - quire in His tem - ple, to be -

cres. *e ritard.*

- hold the beauty of the Lord, . . and to en - quire in His tem - ple.

cres.

e ritard.

Sing unto the Lord.

Psalm xxx. 4, 5,
Joyfully.

E. PROUT.

f Sing unto the Lord, O ye saints of His, . Sing unto the

Lord, O ye saints of His, . . and give thanks at the remembrance of His

ho - liness. Sing unto the Lord, O ye saints of His, . . O ye saints, ^{give} O ye
O ye

thanks, O ye saints, give thanks at the re - membrance of His ho - li - ness.
saints, give thanks,
saints, give thanks,

A little slower.

mp For His anger en - dureth but a moment, His anger en -

and in His favour is
cres.

- dureth but a moment, en - dureth but a moment, and in His favour is

His anger en - dureth but a moment, and in His favour is
cres.

life :

life, in His favour is life: Weeping may en - dure for a night,

life :

cres.

weeping may en - dure for a night, but joy cometh in the morn -

cres.

- ing, but joy cometh in the morn-ing, joy cometh in the

but joy cometh in . . the

f

morn - ing, but joy . . . cometh in the morn - ing.

morn - ing,

Incline Thine ear.

Psalm xxxi. 2, 16.

F. H. HIMMEL.

Arranged by V. NOVELLO.

Andante.

p *mf*

Without Ped.

BASS SOLO.

p

Incline Thine ear, incline Thine ear to

p

Ped.

me, in - cline . . Thine ear, . . incline Thine ear to me, O

p

cres. *dim.* *p*

Lord, make haste to de - liv - er me. In - cline . . . Thine

cres. *dim.* *p*

ear, . . in - cline Thine ear to me, . . O Lord, . . make

haste to de - liv - er . . me. O save me for Thy

mercies' sake, O save . . me, save me for Thy mer - cies'

sake.

mf Gt.

cres.

dim.

p

cres.

dim.

p

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The score is divided into four systems. The first system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The second system contains the second line of the vocal melody and the next two staves of the piano accompaniment. The third system contains the third line of the vocal melody and the next two staves of the piano accompaniment. The fourth system contains the fourth line of the vocal melody and the final two staves of the piano accompaniment. The vocal melody is written in a simple, melodic style with a range of one octave. The piano accompaniment is written in a more complex style, with many chords and arpeggios. The score includes dynamic markings such as *cres.*, *dim.*, and *p*. The tempo is not indicated.

INCLINE THINE EAR.

[No. 13]

CHORUS.

in - cline Thine ear, . .

p

Incline Thine ear, incline Thine ear to me, in - cline Thine ear, in -

p

incline Thine ear, in -

incline Thine ear . . .

- cline Thine ear to me; O Lord, make haste to de - liv - er

to . . . me; O Lord, make haste to de - liv - er

me, in - cline . . Thine ear, incline Thine ear to me; O

me, incline Thine ear, . .

me, in - cline Thine ear . . to me;

cres. *f*

Lord, . . make haste, make haste to de - liv - er me; O save me for Thy

cres. *f*

O . . Lord, save . . .

dim. *slower.*

mercies' sake, O save . . me, save me for Thy mer - cies' sake.

dim. *slower.*

me,

Shew Thy servant.

Psalm xxxi. 16, 17.

Moderato. (♩ = 112.)

J. E. West.

Shew Thy servant the light of Thy countenance: and save me,

save me for Thy mercy's sake, shew Thy servant the light of Thy

save me, save me for Thy mer - cy's sake.

countenance: and save me, save me for Thy mer - cy's sake. Let me not ..

f Without Ped.

be confounded, O Lord, let me not be confounded, O

p cres. Ped.

for I have call - ed up - on .. Thee, have call - ed up - on ..

Lord; for I have call - ed up - on .. Thee, up - on

for I have call - ed up - on

SHEW THY SERVANT.

[No. 19]

Thee. *p cres.*

Thee. Let the un - god - ly be put to con - fu - - sion,

p

cres.

f

Slower. pp *rit.* *Tempo 1mo. p*

and be put to silence in the grave. Shew Thy servant the light of Thy

pp *Without Ped.* *rit. Ped.* *p*

countenance: and save me, save me for Thy mer-cy's sake, shew Thy

p

save me, save me for Thy

servant the light of Thy countenance: and save me, save me for Thy

p *rall. e dim.* *pp*

mer - cy's sake, save me for Thy mer - cy's sake.

p *rall. e dim.* *pp*

save me

rall. e dim.

(41)

Psalm xxxi. 23, 24.

A. S. SULLIVAN.

Smoothly, and not too slowly. (♩ = 80.)

First system of musical notation. Treble and bass staves in G major (one sharp) and 3/2 time. The melody is in the treble staff, and the bass staff provides harmonic support. The tempo is marked 'Smoothly, and not too slowly. (♩ = 80.)'. The first measure is marked with a piano 'p' dynamic.

O love the Lord, all ye . . His saints; for the Lord pre - serv - eth

Second system of musical notation. Continues the melody and accompaniment. The treble staff has a 'cres.' (crescendo) marking above the second measure. The lyrics continue across the system.

and plenteous - ly . . re - ward - -
 them that are faithful, and plenteously reward - -
 and plenteous - ly . . re - ward - -
 and plen - teous - ly . . re - wardeth the

Third system of musical notation. The treble staff has a 'cres.' marking above the second measure. The lyrics continue across the system.

eth the proud do - er, and plen - teous - ly . . re -
 eth the . . proud . . do - er, and plen - teous - ly re -
 eth . . the proud do - er, and plen - teous - ly . . re -
 proud . . do - er, re - ward

Fourth system of musical notation. The treble staff has a 'dim' (diminuendo) marking above the second measure. The lyrics continue across the system.

wardeth the proud . . do - er,
 ward - - eth . . the proud . . do - er, re - wardeth the proud
 ward - - - eth, and plen - teous - ly . .
 eth, dim in - u - en - do.

O LOVE THE LORD.

[No. 20.]

do - er. *f* Be strong, and He shall es -

Be strong, and He shall es - tab - - lish, es -

sempre f

- tablish your heart, all ye that put your trust in the Lord, and ..

- tablish your heart, all ye that put your trust .. in the Lord,

and .. He shall es - tablish your heart, be strong,

He shall es - tablish, es - tablish your heart, be strong, and

and .. He shall es - tablish your heart, and

sempre f

and .. He shall es - tablish your

He shall es - tablish your heart, be strong, be

heart, es - tablish your heart, be strong, . . be strong, . .

strong, *BASSES ONLY.* *dim.* *p* O love the

ff be strong, and He shall es - tab - lish your heart. . .

for the Lord pre - serv - eth
cres.

Lord, all ye His saints: for the Lord, the Lord pre -
for the Lord, the Lord pre -
the Lord pre -
cres.

them that are faithful, and plen - teous - ly, . . and plen - teous -
serv - eth them that are faithful, and plen - teous - ly re -
serv - eth . . . them that are faithful, and
serv - eth them that are faithful, and
ly . . re - ward - eth
ward
plen - teously re - ward - eth the proud . . do -
plen - teous - ly re - wardeth the proud . . .

p dolce. O . . love the Lord, all ye His
er. O . . love, O love the Lord, all ye His
p
do - er. . . . all ye . . His
saints, . . . O . . love the Lord.

saints, O love . . . the Lord. A - men.
f
saints, O love . . . the Lord.

Rejoice in the Lord.

Psalm xxxiii. 1, 2.

G. J. ELVEY.

Allegro moderato.

rejoice,

f

Re - joice, re - joice, re - joice in the Lord, re -

f

rejoice, rejoice,

- joice, re - joice, . . re - joice in the Lord, O ye right -

for . . it be - com - eth well the just, for . . it be -

p

- cious : for it be - com - eth well the just, for it be -

p

- com - eth well the just, the just to be thank -

- com - eth well the just, the just to be thank -

-ful. *f*

ful. Praise the Lord with harp, praise the Lord with harp :

f

Gt. Diaps.

Sw.

Sing praises un - to Him, sing praises un - to Him, sing

f

Sing praises un - to Him, sing praises un - to

f

praises un - to Him, un - to Him with the lute and instrument of ten . .

Him, un - to Him with the lute and instrument of ten . .

Sing praises un - to Him with the lute and instrument of ten . .

REJOICE IN THE LORD.

[No. 21.]

strings.

strings. Praise the Lord with harp, praise the Lord with harp :

strings.

Gt.

Sw.

Detailed description: This block contains the first system of the musical score. It features three staves. The top staff is for strings, the middle for guitar (Gt.), and the bottom for swell (Sw.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The strings play a rhythmic pattern of eighth and sixteenth notes. The guitar and swell parts are mostly rests, with some chords indicated.

Sing praises un - to Him with the lute, with the

Sing prais - es un - - to Him with the lute, the

Sing praises un - to Him with the lute, the . . . lute, the

Sing prais - es, sing praises un - to Him with . . the

Detailed description: This block contains the second system of the musical score. It features two staves. The top staff is for the vocal line, and the bottom is for the string accompaniment. The key signature remains two sharps. The vocal line has lyrics under the notes. The string accompaniment provides a harmonic background.

lute and in - strument of ten . . strings.

lute and in - strument of ten . . strings. Re - joice, re -

lute and in - strument of ten . . strings. *f*

Detailed description: This block contains the third system of the musical score. It features two staves. The top staff is for the vocal line, and the bottom is for the string accompaniment. The key signature remains two sharps. The vocal line has lyrics under the notes. The string accompaniment includes a forte (*f*) dynamic marking.

- joice, re - joice in the Lord, O ye right - - eous.

Detailed description: This block contains the fourth system of the musical score. It features two staves. The top staff is for the vocal line, and the bottom is for the string accompaniment. The key signature remains two sharps. The vocal line has lyrics under the notes. The string accompaniment provides a harmonic background.

Psalm xxxiii. 1, 4, 5.

E. H. TURPIN.

Andante. Alla Breve.

p *legato.*
Without Ped.

f *Ped.*

in the Lord, O ye righteous, O ye righteous: for praise is

come - ly for . . the up - right, for praise is come - ly

for the up - right. Re - joice in the Lord,

REJOICE IN THE LORD.

(No. 22.)

f

O . . ye right - eous, O . . ye right - eous : for

f

O . . ye right - eous, . . O . . ye right - eous : . .

praise is come-ly for the up - right. For the word of the

p

Lord is right ; and all His works are done in truth, for the

cres.

word of the Lord is right ; and all His works are done in

cres.

truth, and all His works are done in truth. . . He

f

and all . . His works are done in truth, in truth.

lov - eth right - eous - ness and judg - ment, He lov - eth

right - eous - ness and judg - ment: the earth is full of the

good - ness of the Lord, the earth is . . full . .

of . . the . . good - ness of . . . the Lord, full of the
full of the

good - ness of the Lord, the good - ness of the Lord.
good . . ness . . of the Lord, *rall. e dim.*

Psalm xxxiii. 20—22.

L. MASON.

Moderato.

Our soul wait - eth for the Lord, our soul

The first system of musical notation is in 2/2 time, featuring a treble and bass staff. The melody is marked with a forte dynamic (mf) and includes a repeat sign. The lyrics 'Our soul wait - eth for the Lord, our soul' are written below the notes.

wait - eth for the Lord; He is our help, is our

The second system continues the melody in 2/2 time. The lyrics 'wait - eth for the Lord; He is our help, is our' are written below the notes.

help and our shield; He is our help, is our help and our shield.

The third system continues the melody in 2/2 time. The lyrics 'help and our shield; He is our help, is our help and our shield.' are written below the notes.

For our heart shall re - joice, . . re - joice . . in Him, our

The fourth system continues the melody in 2/2 time, marked with a forte dynamic (f). The lyrics 'For our heart shall re - joice, . . re - joice . . in Him, our' are written below the notes.

heart shall re - joice . . in Him; be - cause we have trust - ed in His

ho - ly name, be - cause we have trusted in His ho - ly name.

p Let Thy mer - cy, O Lord, be up - on us, ac - cording as we

hope, as we hope in Thee. Let Thy mer - cy, O

Lord, be up - on us, ac - cord - ing as we hope, as we hope in Thee.

Psalm xxxiv. 8-10.

Andante, e con espressione. (♩ = 112.)

J. Goss.

QUARTET, OR SEMI-CHORUS.

p O taste and see how gra-cious the Lord is, bless-ed is the

man that trust-eth in Him. O taste and see, and see, taste,..

O taste and see how gra-cious the Lord is, bless-ed is the

CHORUS.
see, and see . . how gra-cious the Lord is, O taste and see how gracious the

man that trusteth in Him, O taste and see how gracious the

Lord is, blessed is the man that trusteth in Him, O taste and see how gracious the

taste and see, . . . taste and see, taste and see . . . how

see, and see, taste, . . . taste and see . . . how
taste and and see, taste and see, taste and see and see how

and see, taste and see, and see . . . how

gracious the Lord is, *f*

gra - cious the Lord is, bless - ed is the man that trusteth in

gracious the Lord is, *f*

O . . . fear the Lord, ye . . . that are His saints, for they .

Him. O fear the Lord, ye that are . . . His saints, for they .

O fear the Lord, . . . ye that are His saints, for

that fear Him,

they that fear Him, that fear Him lack no - thing.

they that fear Him, that fear Him lack no - thing.

BASSES. *f*

The li - ons do lack, and suf - fer hun - ger : but they who

but they who

shall want no

seek the Lord, they who seek the Lord . . . shall want no

seek the Lord, they who seek the Lord, who seek the Lord . . . shall

manner of thing that is good, shall want no man-ner of thing that is

manner of thing . . . that is good, . . . shall want, . . .
thing . . . that is good, . . . no thing . . . that is

want no thing . . . that is good, . . . shall want, . . .

good,

good, shall want no manner of thing that is good, no manner of thing that is

The lions do lack, and suffer hun - ger, and suffer

good. the lions do lack, and suffer

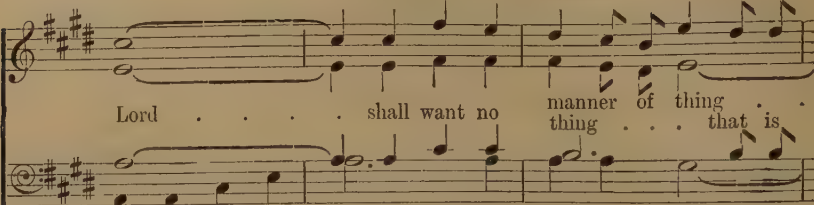
the lions do lack, and suffer

hun - ger, they who seek the

hun - ger, but they who seek the Lord, they who seek the

hun - ger, but they . . . who seek the Lord, they who seek the

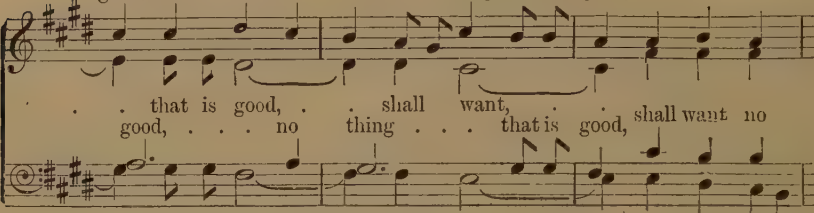
Lord . . . shall want no manner of thing that is



Lord . . . shall want no manner thing of thing that is

Lord, who seek the Lord, . . . shall want no thing . . .

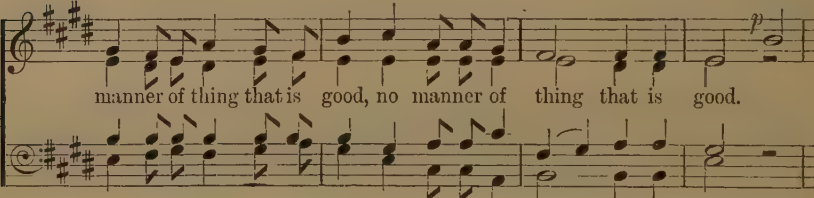
good, shall want no manner of thing that is good,



that is good, . . . shall want, good, . . . no thing . . . that is good, shall want no

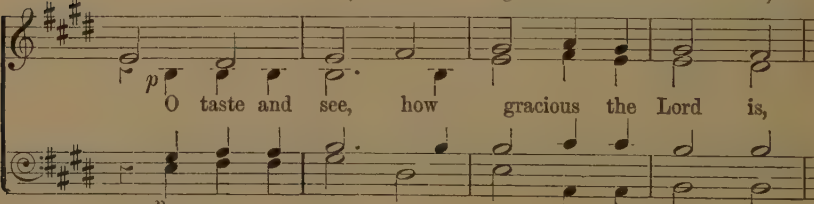
. . . that is good, . . . shall want, . . .

manner of thing that is good, no manner of thing that is good.



O

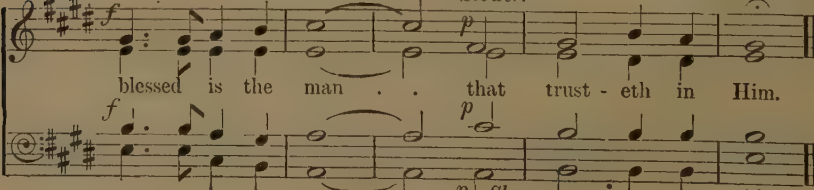
taste and see, how gracious the Lord is,



p O taste and see, how gracious the Lord is,

p

blessed is the man . . . that trust - eth in Him.



f *p* *Slower.*

p *Slower.*

25 Blessed is he that considereth the poor.

Psalm xli. 1.

Moderato.

H. P. MAIN.

mf

Blessed is he that con-sid-er-eth the poor, Blessed is

mf

This system contains the first two lines of the hymn. It features a treble and bass staff in 3/4 time with a key signature of two flats. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staffs.

he that con-sid-er-eth the poor: the Lord will de-liv-er him in

This system contains the third and fourth lines of the hymn. The musical notation continues with the same treble and bass staves and key signature.

time of trouble, the Lord will de-liv-er him in time . . of

This system contains the fifth and sixth lines of the hymn. The musical notation continues with the same treble and bass staves and key signature.

trou-ble, the Lord will de-liv-er him, the Lord will de-liv-er him in

This system contains the seventh and eighth lines of the hymn. The musical notation continues with the same treble and bass staves and key signature.

time . . of trou-ble, in time . . of . . trouble.

This system contains the ninth and tenth lines of the hymn. The musical notation concludes with a double bar line in both staves.

By permission of the Proprietors of Congregational Church Music.

Psalm xli. 1.

C. STEGGALL.

Moderato. (♩ = 92.)

mf Bless - ed be the man that con - sid - er - eth the

mf

poor . . and . . . need - y, Bless - ed be the

man that con - sid - er - eth the poor and need - y, the

f the

the Lord shall . . . de - liv - er

f the Lord shall de - liv - er him in . .

Lord shall de - liv - er him . . . in . . the . . . time, . . . in . .

Lord shall . . . de - liv - er him in the . .

BLESSED BE THE MAN.

[No 26.]

him in the time of trou - ble, the Lord shall de -

the time of trou - ble, the Lord shall de -
the time of trou - ble, the Lord shall . . .
time of trou - ble,

- liv - er him in the time of trou - ble.

- liv - er him in . . . the time of trou - ble.
. . . de - liv - er him . . . in . . . trou - ble.
de - liv - er him in the time of trou - ble.

Bless - ed be the man *cres.*

p Bless - ed be the man, that con - sid - er - eth the poor, that con -
Bless - ed be the man, Bless - ed be the man
p *cres.*

dim.

. . . sid - er - eth the poor . . . and need - y.
dim.

Like as the hart.

Psalm xlii. 1, 5.

Slowly. QUARTET, OR SEMI-CHORUS.

V. NOVELLO.

p

Like as the hart de - sir - eth the water brooks, so longeth my

so longeth my

CHORUS.

mf

soul af - ter Thee, .. O God. Like as the hart de -

soul af - ter Thee, O God.

- sir - eth the water brooks, so longeth my soul af - ter Thee, O God.

so longeth my soul af - ter Thee, O God.

QUARTET, OR SEMI-CHORUS.

p

Why art thou so full of heaviness, so full . . . of

so full . . . of

CHORUS.

heav-i - ness, O . . my soul, and why . . art thou so dis -

p

QUARTET, OR SEMI-CHORUS.

O put thy trust, thy trust in . . God,

- quieted with - in me? O put thy trust, thy trust . . in God,

O put thy trust, thy trust in . . God,

O put thy trust, thy trust in God, CHORUS.

O put thy trust, thy trust . . in God, O put thy trust, thy

f

trust in . . God, O put . . thy trust, thy trust . . in God.

Turn Thy face from my sins.

Psalm li. 9—11.

T. ATTWOOD.

Larghetto. SOPRANO SOLO.

Turn Thy face from my sins, . . and put out

Larghetto. (♩ = 60.)

p

The first system of the musical score features a Soprano Solo line and a Piano accompaniment. The Soprano line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a whole rest for two measures, followed by a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, and a quarter note F#4. The Piano accompaniment consists of two staves. The right hand is in treble clef and the left hand is in bass clef. Both hands begin with whole rests for two measures. The right hand then plays a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, and G4-A4-B4. The left hand plays a series of chords: G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, and G3-A3-B3. The piano part is marked with a 'p' for piano.

all my mis - deeds. . . Make me a clean heart, O

The second system of the musical score continues the Soprano Solo and Piano accompaniment. The Soprano line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, and a quarter note F#4. The Piano accompaniment consists of two staves. The right hand is in treble clef and the left hand is in bass clef. Both hands begin with whole rests for two measures. The right hand then plays a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, and G4-A4-B4. The left hand plays a series of chords: G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, and G3-A3-B3.

God, . . and re - new a right spir - it with - in me, re -

The third system of the musical score continues the Soprano Solo and Piano accompaniment. The Soprano line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, and a quarter note F#4. The Piano accompaniment consists of two staves. The right hand is in treble clef and the left hand is in bass clef. Both hands begin with whole rests for two measures. The right hand then plays a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, and G4-A4-B4. The left hand plays a series of chords: G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, and G3-A3-B3.

TURN THY FACE FROM MY SINS.

[No. 26.]

new, re - new, re - new, re - new a right

The first system of the musical score. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a half rest, followed by the lyrics 'new, re - new, re - new, re - new a right'. The piano accompaniment consists of chords and single notes in both hands.

spir - it with - in me, re - new a right spir - it with - in . . me.

The second system of the musical score. The vocal line continues with the lyrics 'spir - it with - in me, re - new a right spir - it with - in . . me.'. The piano accompaniment continues with harmonic support for the vocal melody.

CHORUS.

p Turn Thy face from my sins, . . and put out all my mis - deeds,

p

The chorus section of the musical score. It begins with a piano (*p*) dynamic marking. The vocal line starts with the lyrics 'Turn Thy face from my sins, . . and put out all my mis - deeds,'. The piano accompaniment features a more active bass line with eighth notes and chords.

Make me a clean heart, O God, . . and re - new a right spir - it with .

The final system of the musical score. The vocal line concludes with the lyrics 'Make me a clean heart, O God, . . and re - new a right spir - it with .'. The piano accompaniment provides a final harmonic setting for the text.

TURN THY FACE FROM MY SINS.

re - new, re - new,

in me, re - new, re - new, re - new a right spirit with-

re - new,

This system contains the first two lines of music. The first line features a vocal melody in treble clef with lyrics 're - new, re - new,' and a piano accompaniment in bass clef. The second line continues the melody with lyrics 'in me, re - new, re - new, re - new a right spirit with-' and the piano accompaniment. The key signature is three sharps (F#, C#, G#).

in . . me, re - new a right spir - it with-in . . me.

This system contains the next two lines of music. The first line continues the vocal melody with lyrics 'in . . me, re - new a right spir - it with-in . . me.' and the piano accompaniment. The second line continues the piano accompaniment. The key signature remains three sharps.

SOPRANO SOLO.

Cast me not a - way, . . a - way from Thy presence, and

This system contains the third and fourth lines of music. The third line features a Soprano Solo in treble clef with lyrics 'Cast me not a - way, . . a - way from Thy presence, and'. The fourth line continues the piano accompaniment in bass clef. The key signature is three sharps.

take not Thy Ho - ly Spir - it from me, and take not Thy Ho - ly

This system contains the fifth and sixth lines of music. The fifth line continues the Soprano Solo in treble clef with lyrics 'take not Thy Ho - ly Spir - it from me, and take not Thy Ho - ly'. The sixth line continues the piano accompaniment in bass clef. The key signature is three sharps.

Spir - it . . from me, Thy Ho - ly Spir - it . . from . . me.

CHORUS.

Cast me not a - way, . . a - way from Thy presence; and

take not Thy Ho - ly Spir - it from me, and take not Thy Ho - ly

Spir - it from me, Thy Ho - ly Spir - it from . . me.

Psalm li. 9—11.

A. S. SULLIVAN.

Andante espressivo.

The first system of the musical score is for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a half rest in the treble and a half note B-flat in the bass. This is followed by a series of chords and moving lines in the bass, with a piano (*p*) dynamic marking. The system ends with a half note B-flat in the bass and a half rest in the treble.

The second system of the musical score is for the vocal part. It consists of a grand staff with a treble and bass clef. The key signature has two flats, and the time signature is 4/4. The music begins with a half note B-flat in the bass and a half rest in the treble. This is followed by a series of chords and moving lines in the bass, with a piano (*p*) dynamic marking. The system ends with a half note B-flat in the bass and a half rest in the treble.

Turn Thy face from my sins. and put out all my misdeeds.

The third system of the musical score is for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two flats, and the time signature is 4/4. The music begins with a half rest in the treble and a half note B-flat in the bass. This is followed by a series of chords and moving lines in the bass, with a piano (*p*) dynamic marking. The system ends with a half note B-flat in the bass and a half rest in the treble.

The fourth system of the musical score is for the vocal part. It consists of a grand staff with a treble and bass clef. The key signature has two flats, and the time signature is 4/4. The music begins with a half note B-flat in the bass and a half rest in the treble. This is followed by a series of chords and moving lines in the bass, with a piano (*p*) dynamic marking. The system ends with a half note B-flat in the bass and a half rest in the treble.

Make me a clean heart, O God, and re - new a right spir - it with -

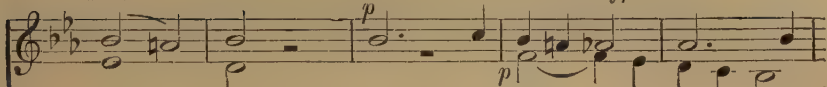
The fifth system of the musical score is for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two flats, and the time signature is 4/4. The music begins with a half rest in the treble and a half note B-flat in the bass. This is followed by a series of chords and moving lines in the bass, with a piano (*p*) dynamic marking. The system ends with a half note B-flat in the bass and a half rest in the treble.

TURN THY FACE FROM MY SINS.

[No. 29.]

dim.

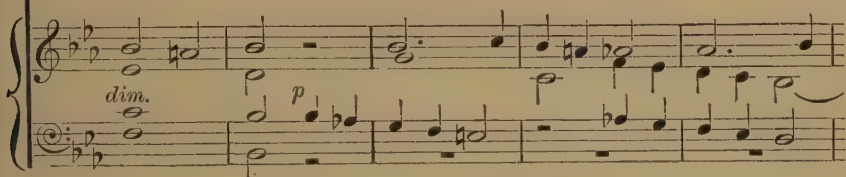
Cast me not a-way, cast me



- in . . me. Cast me not a-way, Cast . . me not a-way, . .

dim.

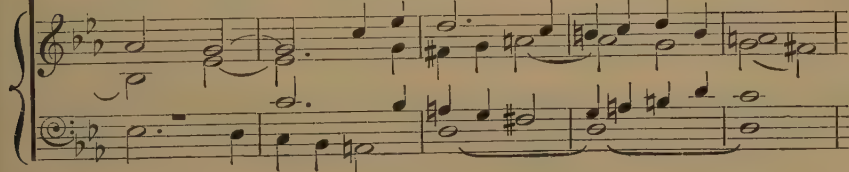
Cast me not a-way, cast me not a-way,



not a-way, . . cast me not . . . a-way from Thy pres -

cast . . me not a-way . . . from Thy pres -
cast . . . me not a-way from Thy pres -

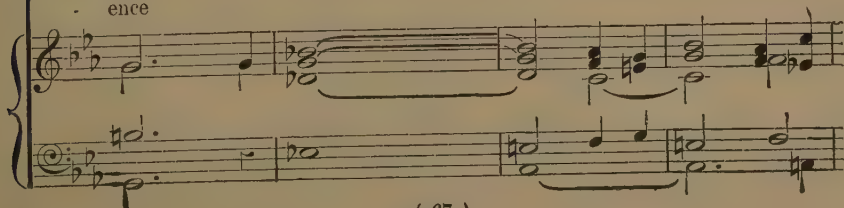
Cast me not a-way from . . . Thy pres -



- ence; SOPRANOS ONLY.

- ence; and take not Thy Ho-ly Spir-it . . from . . .
- ence;

- ence



me, and take not Thy Ho - ly Spir - it from me.

Turn Thy face from my sins, and put out all my misdeeds. Make me a

clean heart, O God, and re - new a right spir - it with -

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into four systems. The first system contains the vocal line and a piano accompaniment. The second system includes dynamic markings: *p* (piano) and *cres.* (crescendo) leading to *f* (forte). The third system also includes *p*, *cres.*, and *f* markings. The fourth system continues the vocal and piano parts. The lyrics are written below the vocal line.

Psalm li. 10—13.

E. PROUT.

Larghetto.

Cre - ate in me a clean heart, O God; and re - new a right

p

spir - it with - in . . me. Cast me not a - way from Thy presence; and

cres.

cres.

take not Thy Ho - ly Spirit from me, take not Thy Ho - ly Spirit

dim.

pp

dim.

pp

from me. Re - store un - to me the joy of Thy sal .

mf

mf

vation; and up - hold me, and up - hold me with Thy free spirit, and up -

Andantino.
hold me with Thy free spirit. Then will I teach transgressors Thy

ways: and sinners shall be converted, and sinners shall be converted, con -

- verted unto Thee. Then will I teach transgressors Thy ways; and

sin - ners shall be con-vert - ed, con-vert - ed un - to Thee.

31 The sacrifices of God are a broken spirit.

Psalm li. 17.

J. B. CALKIN.

Andantino. ($\text{♩} = 88$.)

p

The sac - ri - fi - ces of God are a broken spir - it: a

p

broken heart, and a contrite heart, O God, Thou wilt not des - pise, Thou

broke - en and a contrite heart Thou wilt . . . not des - pise, Thou

Thou wilt . . . not des - pise, Thou

. . . wilt not des - pise.

. . . wilt not des - pise. The . . . sac - ri - fi - ces of

wilt not des - pise.

Gt. p

Ped.

a broken heart, and a contrite heart, O

God are a broken spir - it, a brok - en and a contrite heart, O

Sw.

Without Ped.

Ped.

God, Thou wilt not des - pise, Thou wilt not, Thou wilt not des - pise.
rall. e dim.

God, O . . God, . . Thou wilt . . not, Thou wilt not des - pise.

O God, Thou wilt not des - pise, . . Thou wilt not des - pise.
rall. e dim.

rall. e dim.

Cast thy burden on the Lord.

Psalm lv. 22.

W. B. BRADBURY.

Poco adagio.

Cast thy

p Cast thy burden on the Lord, cast thy burden on the Lord, thy

p Cast thy burden on the Lord,

cres. *p* bur-den on the Lord, cast thy bur-den on the Lord, and

cres. *p*

cres. *f* He shall sus-tain thee, and strengthen thee, and com-fort thee,

cres.

f

mf *dim.* *mf* He shall sus-tain thee, and com-fort thee, He shall sus-

mf

dim.

mf

CAST THY BURDEN ON THE LORD.

[No. 32.]

dim.

- tain thee, and com - fort thee, He shall sus - tain thee,

dim.

p

He shall comfort thee: - Cast thy bur - den on the Lord,

p

cast thy bur - den on the Lord, He shall sus - tain thee,

He shall comfort thee: Cast thy bur - den on the Lord.

Cast thy burden upon the Lord.

Psalms lv. 22; xvi. 8; cviii. 4; xxv. 3.

MENDELSSOHN.

From the oratorio of "Elijah."

Adagio. (♩ = 52.)

pp Cast thy bur - den up - on the Lord,

pp *sempre legato.*

and He shall sus - tain . . thee; He nev - er will suf - fer the

cres. *pp*

He is at thy right hand.

right - eous to fall. He . . is at thy right hand. Thy

He is at thy right hand.

pp *cres.*

CAST THY BURDEN UPON THE LORD.

[No. 33.]

mer - cy, Lord, is great, and far a - bove the

heavens. Let none be made a - sha - med that

wait up - on Thee.

cres.

p

dim.

p

dim.

cres.

dim.

pp

(77)

34 Praise waiteth for Thee, O God, in Sion.

Psalm lxxv. 1, 11, 13; lxxvi. 8.

J. Goss

Allegro.

f Praise waiteth for Thee, O God, in Si-on : and un-to Thee shall the

vow, shall the vow be per - formed Thou crownest the year with Thy

goodness, Thou crownest the year with Thy goodness; and Thy paths drop

fatness, Thy paths drop fatness. The pastures are cloth-ed with

By permission of the Proprietors of Congregational Church Music.

flocks; the valleys al - so are cover'd o - ver with corn; they

shout for joy, . . . they al - so sing, they

Quicker.
shout for joy, they al - so sing. O bless our God, ye

peo - ple, and make the voice of His praise to be heard: bless our

God, bless our God, and make the voice of His praise to be heard.

35 Praise waiteth for Thee, O God, in Zion.

Psalm lxxv. 1, 2.

C. DARTON.

Moderato. (♩ = 120.)

mf

Praise waiteth for Thee, O God, in Zion, and unto Thee shall the

mf

vow be perform'd, praise waiteth for Thee, O God, in Si - or,

and un - to Thee . . . shall the vow,

and un - to Thee, un - to Thee shall the vow, the vow be per - form'd.

and un - to Thee, . . to Thee shall the vow,

and un - to Thee . . . shall the vow,

ALL VOICES IN UNISON.

Slower. *p*

O Thou that hear - est prayer, . . O Thou that hear - est

HARMONY.

mf

prayer, . . un - to Thee, . . un - to Thee . . shall all flesh

mf

From The Bristol Anthem Book, by permission of Mr. W. Crofton Hemmons, Bristol.

PRAISE WAITETH FOR THEE, O GOD, IN SION. [No. 35.]

cres.

come, . . un - to Thee, . . un - to Thee . . shall all flesh

cres.

rall.

come, . . un - to Thee shall all flesh . . come. . .

rall.

Tempo primo.

f

Praise waiteth for Thee, O God, in Sion, and unto Thee shall the

f

vow be perform'd, praise waiteth for Thee, O God, in Sion,

and un - to Thee . . . shall the vow, *rall.*

and un - to Thee, un - to Thee shall the vow, the vow be per - form'd.
and un - to Thee . . . shall the vow,

rall.

Psalm lxxv. 2.

T. HASTINGS.

Moderato.

mf O Thou that hearest prayer, O Thou that hearest prayer, unto Thee, unto

Thee, unto Thee shall all flesh come; unto Thee, unto Thee shall all flesh come.

O Thou that hearest prayer, O Thou that hearest prayer, unto Thee, unto

Thee shall all flesh come. O Thou that hearest prayer, unto Thee, . . . unto

Thee shall all flesh come, unto Thee shall all . . . flesh . . . come.

God be merciful unto us.

Psalm lxxvii.

(DEUS MISEREATUR.)

E. BUNNETT.

Softly and slowly. (♩ = 66.)*Sw. p*

ALL VOICES IN UNISON.

pp God be mer - ci - ful unto us, and bless us; and show us the

light of His countenance, and be merciful un - to . . us.

HARMONY.

*Con moto.**mf* That Thy way may be known upon earth, Thy sav - ing health a .*Con moto.**Ch. mf*

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into three systems, each with vocal staves and piano accompaniment.

System 1: The vocal parts enter with the lyrics "mong all nations. Let the people praise Thee, praise Thee, O". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte (*ff*) dynamic marking.

System 2: The vocal parts continue with the lyrics "God : yea, let all the . . peo - ple . . praise Thee." The piano accompaniment continues with a similar melodic and harmonic structure.

System 3: The vocal parts conclude with the lyrics "O . . let the na - tions re - joice and be glad : for Thou shalt". The piano accompaniment ends with a final chord. A *Solo* marking is present in the piano part of this system.

GOD BE MERCIFUL UNTO US.

(No. 37

judge, shalt judge the folk . . righteously, and gov - ern the

na - tions up - on . . earth. *ff* Let the people praise Thee, praise Thee, O

God ; yea, let all . . the . . peo - ple . . praise Thee.

Gt.

mf Then shall the earth bring forth . . her in - crease ; and

mf Ch.

God, even our own . . God, shall give us His bless - ing.

Slowly. *pp* God shall bless us, . . God shall bless us ; and all . . the . .

pp Without Organ. *cres.*

ends of the world shall fear, . . shall fear . . Him.

dim. *pp* *dim.* *pp*

GOD BE MERCIFUL UNTO US.

[No. 57.]

a tempo.

ff

Glory be to the Father, and to . . . the Son, and to . . . the

ff

a tempo.

ff

Organ.

Ho - ly . . . Ghost; As it was in the be - ginning, is now, and ever

rall.

shall be; . . . world without end. . . . A . . . men.

rall.

rall.

God be merciful unto us.

Psalm lxxvii.

(DEUS MISEREATUR.)

F. TOZER.

Moderato. ($\text{♩} = 88.$)

mf God be mer - ci - ful un - to us, and bless us, and shew us the

light of His coun - te - nance, and be mer - ci - ful, be

Quicker. ($\text{♩} = 116.$)

mer - ci - ful un - to us. That Thy way may be known up

on . . . earth, Thy sa - ving health a - mong all . . . na -

ations, Let the people praise Thee, O God; yea, let all the people

a tempo.

GOD BE MERCIFUL UNTO US.

[No. 38.]

praise Thee, O let the nations rejoice and be glad, for Thou shalt

This system contains the first two staves of the musical score. The top staff is a vocal line in G major, and the bottom staff is a piano accompaniment. The lyrics are written below the vocal staff.

judge the folk righteous-ly, . . and govern the nations up-on earth. Let the

This system contains the next two staves of the musical score. The lyrics continue below the vocal staff.

peo-ple praise Thee, O God; . . yea, let all the peo-ple praise Thee.

rall.

This system contains the third and fourth staves of the musical score. The lyrics conclude below the vocal staff. A 'rall.' (rallentando) marking is placed above the final measure of the vocal line.

rall.

rall.

This system contains the final two staves of the musical score. Both the vocal and piano parts end with a 'rall.' marking. The piano part features a final chord in the right hand and a descending line in the left hand.

Moderato. ($\text{♩} = 100.$)

mf

Then shall the earth bring forth her in - crease; and God, even our

mf

own God, shall give us His bless-ing. . . God shall bless us; and

all the ends of the world . . shall fear Him, shall fear Him.

Allegro.

f

Glo - ry be to the Fa - ther, and to the Son, . . and to the

f

Glo - ry be to the Fa - ther, and to the Son, and to the

Allegro. ($\text{♩} = 116.$)

f

Glo - ry be to the Fa - ther, and to the Son, and to the

Ho - ly Ghost ;

As it was in the be -

Ho - ly Ghost ; As it was in the be - gin - ning, is

- gin - ning, is now, and ev - er shall be, is now, and ev - er

now, and ev - er shall be, is now, and ev - er shall be : world with -

shall be : world with - out . . . end. A men.

- out end, world with - out end. A . men.

Psalm lxvii. 5—7.

T. HASTINGS.

Allegro.

f

Let the people praise Thee, O . . . God; let the people

f

praise Thee, O . . . God; let the people praise Thee, let the people

praise Thee, let all, let all the people praise Thee.

mf

Then shall the earth yield her increase, then shall the earth yield her

mf

increase; and God, e-ven our own God, shall bless . . us.

God shall bless . . . us.

God shall bless us, God shall bless . . us; and

all the ends of the earth shall fear, shall fear . . Him,

al' the ends of the earth shall fear, shall fear . . Him.

Thou shalt guide me.

Psalm lxxiii. 24—26.

J. BARNEY.

Moderato.

p *cres.*

Thou shalt guide me, shalt guide me with Thy coun - sel, Thou shalt

p *cres.*

dim. *p*

guide me with Thy coun - sel, . . . Thou shalt guide me, shalt

dim. *p*

guide me with Thy coun - sel, shalt guide me, guide me,

cres.

guide me with Thy coun - sel, and af - terward re - ceive me to

cres.

dim.

glo - ry, and af - terward re - ceive me to glo - ry.

dim.

THOU SHALT GUIDE ME.

[No. 40.]

ALL VOICES IN UNISON.

Whom have I in heav'n but Thee, whom have I in heav'n but

Thee? and there is none up-on earth, none up-on

earth that I de-sire be-side Thee, none up-on

earth, none up-on earth, there is none I de-

THOU SHALT GUIDE ME.

SOPRANOS & ALTOS. BASSES & TENORS. SOPRANOS & ALTOS. *dim.*

- sire beside Thee, none, none, none beside Thee. . .

FULL. *p* *cres.*

Thou shalt guide me, shalt guide me with Thy counsel, and af-terward re -

p *cres.* shalt guide me, . . .

cres. *dim.* *p*

- ceive me to glo - ry, and afterward re-ceive me to glo - ry.

cres. *dim.* . . . shalt guide me, *p*

SOPRANOS & ALTOS. *p* *cres.*

p My flesh and my heart faileth, my flesh and my heart faileth :

Sw. p *cres.*

FULL.

but God is the strength of my heart, and my portion for ever.

SOPRANOS.

My flesh and my heart faileth, my flesh and my heart faileth:

FULL.

but God is the strength of my heart, and my portion for

ev - er, . . my por - tion for ev - er, for ev - er.

Psalm lxxxiv. 1-4.

C. SIMPER.

Andante.

Two systems of piano accompaniment in G major, 3/4 time. The first system begins with a mezzo-forte (mf) dynamic. The melody is played in the right hand with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

SOPRANOS AND ALTOS FULL, OR SOLO VOICES.

Vocal entry for Soprano and Alto voices in G major, 3/4 time. The melody begins with a mezzo-forte (mf) dynamic and includes a crescendo (cres.) marking. The lyrics are: "O how a-miable are... Thy dwellings, O how a-miable are... Thy dwellings, Thou Lord . . . of hosts. . ."

CHORUS, OR QUARTET.

Chorus or Quartet entry in G major, 3/4 time. The melody begins with a mezzo-piano (mp) dynamic. The lyrics are: "My soul longeth, yea, e-ven fainteth for the courts of the Lord: . . my heart and my flesh cri-eth out for the"

O HOW AMIABLE ARE THY DWELLINGS.

[No. 41.]

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The melody is in the treble staff. The lyrics are: "liv - ing God. . . O how a - miable, O how". Dynamics: *p* (piano) is marked above the first "O".

Second system of musical notation. Treble and bass staves. The melody continues in the treble staff. The lyrics are: "a - miable, O . . how a - miable are . . Thy dwellings, Thou". Dynamics: *mf* (mezzo-forte) is marked above the first "a - miable" and below the first "a - miable". *cres.* (crescendo) is marked above the second "a - miable".

Third system of musical notation. Treble and bass staves. The melody continues in the treble staff. The lyrics are: "Lord of hosts, . . Thou Lord . . of hosts. . .". Dynamics: *f* (forte) is marked above the first "Lord" and below the first "Lord". *cres.* (crescendo) is marked above the second "Lord".

ALL THE SOPRANOS, OR SOPRANO SOLO.

Fourth system of musical notation. Treble and bass staves. The melody is in the treble staff. The lyrics are: "Yea, the sparrow hath found an house, and the swallow a nest for her -". Dynamics: *dolce.* (dolce) is marked above the first "Yea". *mf* (mezzo-forte) is marked below the first "Yea" and below the first "Yea".

Fifth system of musical notation. Treble and bass staves. The melody continues in the treble staff. The lyrics are: "self, . . where she may lay her young, , . where she may". Dynamics: *p* (piano) is marked above the first "self" and below the first "self".

lay her young, . . e - ven Thine al - tars, O

Lord of hosts, e - ven Thine al - tars, O Lord of

hosts, my King and my God, . . my King

and my God. . .

rall. *a tempo.* *rall.*

mf

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a common time signature. The score is divided into four systems. The first system shows the vocal line and piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system shows the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

O HOW AMIABLE ARE THY DWELLINGS.

[No. 41]

Allegro moderato.

f

Blessed are they that dwell in Thy house, blessed are they that

dwell in Thy house, blessed are they, blessed are they, blessed are

mf SOPRANOS AND TENORS.

they .. that dwell in Thy house: they will be al - way prais - ing Thee,

mf

FULL.

f

they will be al - way praising Thee, praising Thee, praising Thee,

f *ff*

they will be al - way prais - ing Thee. . . A - men.

Psalm lxxxvi. 1, 6, 11, 12.

A. E. GRELL

Slowly.

Musical notation for the first system, featuring a treble and bass staff in 4/4 time with a key signature of one flat. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are: Bow down Thine ear, bow down Thine ear, O Lord, hear me,

Musical notation for the second system, continuing the melody and accompaniment. The lyrics are: bow down Thine ear, O Lord, hear me, O Lord, hear me; for

Musical notation for the third system, continuing the melody and accompaniment. The lyrics are: I am poor, am poor and need - y, am poor and need - y. Give

Musical notation for the fourth system, concluding the melody and accompaniment. The lyrics are: ear, O Lord, un - to my prayer; and at - tend to the voice of my

BOW DOWN THINE EAR, O LORD.

[No. 42.]

mf

sup - pli - ca - tions. Teach me Thy way, O Lord; I will walk in Thy

mf

truth; u - nite my heart, u - nite my heart to fear Thy name.

Faster.

f

I will praise Thee, O Lord my God, with all my heart:

f

and I will glo - ri - fy Thy name, will glo - ri - fy Thy name for

for ev - - - er - - more. A - men.

ev - er - more, for ev - er, ev - er - more. A - men.

for ev - - - er - - more. A - men.

43 Comfort, O Lord, the soul of Thy servant.

Psalm lxxxvi. 4.

W. CROTCH.
Arranged by J. GOSS

Andante. (♩ = 62.)

Sw. *p* *cres.* *dim.* Com - fort, O

p

the soul of Thy ser - vant,

Lord, the soul of . . . Thy ser - vant, for un - to

com - fort, O . . .

Thee do I lift up my soul: com - fort, O

com - fort, O

Lord, the soul . . . of Thy ser - vant,

Lord, the soul of . . . Thy ser - vant, for un - to

Lord, the soul . . . of Thy ser - vant,

COMFORT, O LORD, THE SOUL OF THY SERVANT. [No. 43.]

Thee do I lift up my soul: com - fort, O Lord, the

mf com-*fort*, O Lord, the

soul of Thy ser - vant, for un - to Thee do I

f

lift up my soul, do I lift up my soul: com fort, O

p

Lord, . . the soul of Thy ser - vant, for un - to Thee do I . . .

f

lift up my soul, do I lift up my . . . soul.

dim in - u - en - do.

44 Whoso dwelleth under the defence.

Psalm xci. 1, 4.

W. GRIFFITH.

Andante sostenuto ($\text{♩} = 69$). *mp* *poco rall.*

mf a tempo.

Who - so dwell - eth under the de - fence, under the defence of the

mf

Who - so dwell - eth under the defence, under the de - fence of the

mf

Who - so dwell - eth under the de - fence, under the de - fence of the

mf

Who - so dwell - eth under the defence, under the defence of the

a tempo. *mf*

By permission of Messrs. James Broadbent and Son, Ltd., Leeds.

most High, shall a-bide under the shadow of the Al-might-y,
 most High,
 most High, shall abide under the shadow
 most High, shall a -

mp
Without Ped.
mf
Ped.

cres.
 shall a - bide, . . . shall a - bide, . . . shall abide under the
 shall abide under the shadow, the shadow of the Al -
 of the Almighty - y, shall . . . a-bide un -
 bide under the shadow of the Al-might - y, the shad - ow of

cres.
cres.
cres.
cres.

dim.
 shad - ow of the Al - might - - - y.
dim.
 - might - y, the Al - might - - - y.
dim.
 - - der the shad - ow of the Al-might - y.
dim.
 the Al - might - - - y.

mp
 He shall defend thee under His wings, His faithfulness and truth shall
mp He shall de - fend . . thee under His wings, His
mp He shall de - fend . . thee under His wings, His
mp He shall de - fend thee under His wings, His faith - ful -
mp

be thy shield and buck - ler, His faithfulness and truth shall
 faith - ful - ness and truth shall be thy
 faith - ful - ness and truth shall be thy
 - ness and truth shall be thy .. shield and

cres. *rall. e dim. mf a tempo.*
 be thy shield and buck - ler. Who - so dwell - eth under the de - fence,
rall. e dim. mf a tempo.
 shield and buck - ler. Who - so dwelleth under the defence,
rall. e dim. mf a tempo.
 shield and buck - ler. Who - so dwelleth under the de - fence,
rall. e dim. mf a tempo.
 buck - - ler. Who - so dwelleth under the defence,
cres. *rall. e dim. mf a tempo.*

cres.
under the defence of the most High, shall a-bide under the shadow, a -
cres.
under the defence of the most .. High, shall a - bid e .. un - der the
cres.
under the defence of the most .. High, shall a - bid e .. un - der the
cres.
under the defence of the most High, shall a - bid e .. un - der the

rall. *Lento.* *p dim.* *pp*
- bid e un - der the shad - ow .. of the Al - might - - y.
rall. *p dim.* *pp*
shad - ow .. of the Al - might - - y.
rall. *p dim.* *pp*
shad - ow .. of the Al - might - - y.
rall. *p dim.* *pp*
shad - ow, the shad - ow .. of the Al - might - - y.

Psalm xcv. 6, 7.

R. HORNER.

Not too quickly.

First system of the musical score. It consists of a treble and a bass staff in 4/4 time, with a key signature of one flat (B-flat). The melody is in the treble staff, and the bass staff provides harmonic support. The tempo/mood instruction is *Not too quickly.* and the dynamic is *mf* (mezzo-forte). The lyrics are: "O come, let us wor - ship, let us wor-ship and bow".

Second system of the musical score. It continues the melody and harmony from the first system. The lyrics are: "down, . . let us kneel be - fore the.. Lord our Mak -".

Third system of the musical score. It continues the melody and harmony. The lyrics are: "- er. For He is our God, for He is our". The dynamic *p* (piano) is marked at the beginning of the system, and *f* (forte) is marked at the end of the system.

Fourth system of the musical score. It continues the melody and harmony. The lyrics are: "God; and we are the peo - ple, the peo - ple of His".

pas - ture, and the sheep of His hand, and the sheep of His

hand. *mf* O come, O come, let us wor - ship and bow *mf*

down, *f* O come, let us wor - ship, *p* O come, let us *f* *p*

kneel, O come, let us kneel be - fore the Lord our Mak - er. *rall. e dim.* *pp* *rall. e dim.* *pp*

46 Honour and majesty are before Him.

Psalm xvi. 6.

Quickly.

M. GREENE.

f Honour and maj-es-ty are be - fore Him, honour and maj-es-ty

strength and
are be - fore Him: strength and beau - ty, strength and beauty are

strength and beau - ty, beauty are
beau - ty are in His sanctu - a - ry.
in . . His sanc - tu - a - ry. Honour and maj-es-ty are be -
in His sanc - tu - a - ry.

strength and beauty are in . . His sanctu - a - ry,
- fore Him: strength and beau - ty, beau - ty are in . . His sanc - tu - a - ry,
strength and

strength and beau - ty, beauty are in . . His sanc - tu - a - ry. A - men.
strength and

☉ worship the Lord.

Psalm xvi. 9, 10.

T. SMITH.

Moderato.

cres.

mf

O worship the Lord in the beau - ty of ho - liness, wor - ship the

mf

cres.

dim.

let the whole earth,

Lord in the beauty of ho - liness : let the whole earth,

dim.

let the whole earth,

f *rall.*

let the whole earth, let the whole earth stand in awe of Him.

f *p rall.*

a tempo.

p *cres.*

Worship the Lord in the beau - ty of ho - liness, worship the Lord,

p a tempo. *cres.*

O WORSHIP THE LORD.

[No. 47.]

f *dim.*

worship the Lord, worship the Lord in the beauty of ho - liness :

f *dim.*

let the whole earth, let the whole earth,

let the whole earth, . . . let the whole earth, . . .

f *rall.* *p*

let the whole earth, let the whole earth stand in awe of Him.

f *p rall.*

Quicker. *f*

Tell it Tell it out among the heathen, Tell it out among the heathen,

f

cres.

out among the heathen, tell it out, tell it out among the

cres.

O WORSHIP THE LORD.

heathen, that the Lord, the Lord is King, tell it out, tell it out among the

heathen, tell it out among the heathen, that the

tell it out,

Lord, the Lord is King, tell it out, tell it out, tell it

out, tell it out among the heathen that the Lord, the Lord is

King, tell it out among the heathen that the Lord is King.

(116)

Psalms xcvi. 9; lxxviii. 4.

G. J. ELVER.

Moderato. ($\text{♩} = 80$.)

wor - ship,

O worship the Lord in the beauty of ho - liness, O worship, wor - ship the

O worship,

ship the Lord in the beau - ty of holiness: let the whole earth stand in

wor - ship the Lord

awe, in awe of Him, let the whole earth stand in awe, in awe of Him. O

in awe of Him.

O . . . worship the Lord,

wor - ship, worship the Lord, O worship the Lord in the beauty of

O . . . worship the Lord,

holiness: let the whole earth stand in awe, in awe of Him, stand in

awe of Him, let the whole earth stand in awe, stand in awe of

Him, let the whole earth stand in awe, in awe of Him. . .

(♩ = 84.)
O sing un - to God, sing praises to His name, and re-joyce, re -
and re-joyce, and re -

re-joyce be - fore Him. O sing unto God, O sing unto God, sing, sing, sing . . unto
re-joyce be - fore Him, O sing unto God, sing, sing, sing . .

God, sing . . unto God, sing . . unto God,
sing unto God, sing unto God, unto God, sing praises to His
sing, sing unto God, sing unto God,

O WORSHIP THE LORD.

No. 48

and re - jice, . . . re - jice, . . . re -

name, and re - jice, . . . and re - jice, re -

- jice, re - jice, . . . re-joyce, re - jice, . . .

- jice, re - jice, and re - jice, re-joyce, re-joyce, re -

re - jice, re - jice, re -

and re - jice, . . . re-joyce, re - jice, re -

. . rejoice, rejoice, re - jice, . . and rejoice, sing, . . and re -

- jice, re - jice, re - jice, re - jice, re - jice, re-joyce, sing,

- jice, re - jice, re - jice, re - jice, re-joyce, re-joyce, . . re - jice, sing,

- jice, re - jice, re - jice, re - jice, and . . re - jice, sing, . .

- jice, and re - jice be - fore Him,

sing, and re - jice be - fore . . Him, O sing unto God, sing praises to His

name, and rejoice, re - jice be - fore Him, re - jice be - fore . . Him. . .

be joyful in the Lord.

(JUBILATE DEO.)

Psalm c.

S. S. WESLEY.

(♩ = 108.)

O be joyful in the Lord, *all.* all ye lands: serve the Lord with

Be ye sure that the gladness, and come before His presence . . with a song. Be ye sure that the

Lord He . . is God:

Lord He is God: it is He that hath made us, and not we our -

- selves; we are His . . people, and the sheep of His pas - ture. O go your

way in - to His gates with thanksgiv - ing, and in - to His courts with

praise: be thankful un-to Him, and speak good of His name. For the Lord is

p

mp *cres.*

gracious, His mer-cy is ev - er - last - ing: and His truth en - dureth from

mp *cres.*

f

gen - er - a - tion to gen - er - a - tion. Glory be to the Father,

f

and to the Son, and to the Ho - ly Ghost; As it was in the be -

is now, and ever shall be: world with-out end. A - men.

- ginning, is . . now, and ev - er shall be: world with-out end. A - men.

be joyful in the Lord.

Psalm c.

(JUBILATE DEO.)

G M. GARRETT.

Maestoso.

f O be joyful in the Lord, all ye lands: serve the Lord with
ff

Maestoso. (♩ = 120.)

f *Gt. to Prin., Sw. Reeds coupl.*
Ped.

ff gladness, and come before His presence with a song. Be ye

cres.

ff sure that the Lord He is God: . . it is He that hath made us,

ff

and not we our - selves ; we are His people, we are His people,

Sw.

without Ped.

Detailed description: This system contains the first two staves of music. The vocal staves (treble and bass clef) have a key signature of one flat and a common time signature. The lyrics 'and not we our - selves ; we are His people, we are His people,' are written below the vocal staves. The piano accompaniment (grand staff) begins with a 'Sw.' (Sostenuto) marking. The first staff of the piano part has a key signature change from one flat to two flats. The second staff of the piano part has a 'without Ped.' (without Pedal) marking.

mf

and the sheep of His pas - ture, and the sheep of His

mf

Ped. *Ped.*

Detailed description: This system contains the next two staves of music. The vocal staves continue with the lyrics 'and the sheep of His pas - ture, and the sheep of His'. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The first staff of the piano part has a 'Ped.' (Pedal) marking. The second staff of the piano part has a 'Ped.' (Pedal) marking.

Slowly, and with much firmness.

pas - ture. O go your way into His gates with thanksgiving, and

f

(♩ = 60.)

Gt.

Detailed description: This system contains the final two staves of music. The vocal staves continue with the lyrics 'pas - ture. O go your way into His gates with thanksgiving, and'. The piano accompaniment begins with a 'Slowly, and with much firmness.' marking. The first staff of the piano part has a key signature change from two flats to one flat and a common time signature. The second staff of the piano part has a 'Gt.' (Grave) marking. The system ends with a key signature change to two flats and a common time signature.

in - to His courts, His courts with praise: be thank - ful . . un - to Him, be

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

thank - ful . . un - to Him, and speak good of His name.

This system contains the third and fourth staves of music. The vocal line continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are written below the vocal staff. The word "cres." appears above the vocal staff and below the piano staff.

For . the Lord, the Lord is . . gracious, His mer - cy is ev - er -

This system contains the fifth and sixth staves of music. The vocal line continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are written below the vocal staff. The word "ff" (fortissimo) appears below the piano staff.

O BE JOYFUL IN THE LORD.

[No. 50.]

last - ing: and His truth en - dur - eth, His truth en -

Sw.

This system contains the first two staves of music. The vocal staves (treble and bass clef) have lyrics underneath. The piano accompaniment is in the grand staff (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 3/2. The first staff ends with a repeat sign. The piano part includes a 'Sw.' (Swell) marking.

dur - eth . . from gener - a - tion to gen - er - a - tion.

dim.

This system contains the next two staves of music. The vocal staves continue the lyrics. The piano accompaniment continues in the grand staff. The key signature remains one flat. The second staff ends with a repeat sign. The piano part includes a 'dim.' (diminuendo) marking.

Vivace.

f Glo ry be to the Fa - ther, and to the Son,

f

This system contains the third and fourth staves of music. The tempo is marked 'Vivace.' and the dynamics are marked 'f' (forte). The vocal staves have lyrics. The piano accompaniment is in the grand staff. The key signature remains one flat, and the time signature is 3/2. Both staves end with a repeat sign.

Vivace. (♩ = 132.)

f

This system contains the fifth and sixth staves of music. The tempo is marked 'Vivace. (♩ = 132.)' and the dynamics are marked 'f' (forte). The piano accompaniment is in the grand staff. The key signature remains one flat, and the time signature is 3/2. Both staves end with a repeat sign.

and to the Ho - ly Ghost; As it

cres.

This system contains the first two staves of music. The vocal staves (treble and bass clef) have lyrics underneath. The piano accompaniment is in the grand staff (treble and bass clef). The key signature has one flat (B-flat). The tempo is not explicitly marked but appears to be a moderate pace.

was in the be - ginning, is now, and ev - er shall be, . . ev - er

ff

This system contains the next two staves of music. The vocal staves continue the lyrics. The piano accompaniment features a forte (*ff*) dynamic. The key signature remains one flat.

rall. *Adagio.*

shall be: world without end. A . . . men. . .

rall. *Adagio.*

rall. *dim.*

This system contains the final two staves of music. The vocal staves end with the lyrics. The piano accompaniment includes markings for *rall.* (rallentando) and *Adagio.* (slow). The final measure of the piano part includes a *dim.* (diminuendo) marking. The key signature remains one flat.

51 My song shall be of mercy and judgment.

Psalms ci. 1, 2.

Adapted from J. CLARK by L. MASON.

Moderato.

My song shall be of mercy and judgment: unto Thee, O

f

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/2 time and B-flat major. The music begins with a forte (*f*) dynamic. The lyrics 'My song shall be of mercy and judgment: unto Thee, O' are written below the staves.

Lord, unto Thee will I sing, unto Thee, O Lord, unto

This system contains the next two staves of music. The lyrics 'Lord, unto Thee will I sing, unto Thee, O Lord, unto' are written below the staves.

Thee will I sing. O let me have un - der - standing in the

p

This system contains the next two staves of music. The lyrics 'Thee will I sing. O let me have un - der - standing in the' are written below the staves. A piano (*p*) dynamic marking appears at the beginning of the second staff.

way, the way of god - li - ness, O let me have un - der -

mf

This system contains the final two staves of music. The lyrics 'way, the way of god - li - ness, O let me have un - der -' are written below the staves. A mezzo-forte (*mf*) dynamic marking appears at the beginning of the second staff.

No. 51.] MY SONG SHALL BE OF MERCY AND JUDGMENT.

- standing in the way, the way of god - li - ness. When wilt Thou

come un - to me? when wilt Thou come un - to me? I will

walk in my house with a per - fect heart, I will walk in my house with a

per - fect heart, will walk in my house with a per - fect heart.

Bless the Lord, O my soul.

Psalm ciii. 1-3.

Brightly. (♩ = 104.)

E. J. HOPKINS.

f Bless the Lord, . . O . . my soul : and all that is within me, bless His holy

name. Bless the Lord, . . O . . my soul, and for - get not, for - get not . .

and for - get not all . . His ben - e - fits :
all His bene - fits, and for - get not, and for - get not all His ben - e - fits :
all . . His ben - e - fits :
and for - get not all His ben - e - fits :

Smoothly. *mp* Who for - giveth all thine in - i - quities ; who healeth all, all thy dis -

- eas - es ; who for - giv - eth all thine in - i - quities ; who healeth all,
p

all thy dis - eas - es, heal - eth all, . . all thy dis - eas - es. Bless the

f

Lord, . O . . my soul : and all that is with - in me, bless His ho - ly

name, and all that is with - in me, bless His ho - ly name, and all that is with .

in me, all that is with - in me, bless, bless His ho - ly name,

bless, bless His ho - ly name, His ho - ly, His ho - ly name . .

Psalm civ. 13, 14, 24.

W. SPINNEY.

*Andante.*SOPRANO. (SOLO *ad lib.*)

He wa - tereth the hills, the hills from a -

- bove; the earth is filled with the fruit of Thy works. He

wa - tereth the hills, the hills from a - bove; the earth is

filled with the fruit of Thy works. He bringeth forth

TENOR AND BASS.

He bringeth forth grass for the

grass for the cat-tle, green herb for the service of man.
cat - tle, and green herb for the ser-vice, the service of man.

QUARTET. *Unaccompanied (if possible).*

p He wa - tereth the hills, the hills from a - bove; the earth is
p

filled with the fruit of Thy works. He wa - tereth the hills, the

hills from a - bove; the earth is filled with the fruit of Thy works.
rit.

HE WATERETH THE HILLS.

[No. 53.]

CHORUS.
Con spirito.

O Lord, how manifold are Thy works! in wisdom hast Thou made them all: the

earth is full, the earth is full, is full . . of Thy riches.

O Lord, how manifold are Thy works! O Lord, how manifold

are Thy works! in wis - dom hast Thou made them all, in

The musical score is written for voice and piano. The vocal part is in a single melodic line with lyrics underneath. The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, providing harmonic support. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "wis - dom hast Thou made them all : the earth, the earth is full, . . is full . . of Thy riches. O Lord, how manifold are Thy works! in wis - dom hast Thou made them all: the".

wis - dom hast Thou made them all : the earth, the earth is full, . . is
 full . . of Thy riches. O Lord, how manifold
 are Thy works! in wis - dom hast Thou made them all: the

HE WATERETH THE HILLS.

[No. 53]

earth is full, the earth is full, is full . . of Thy

rich - es.

f

- men, A . . . men.

Detailed description: This is a musical score for a hymn. It features a vocal line and a piano accompaniment. The vocal line is in a single system with lyrics. The piano accompaniment is in two systems, each with a grand staff (treble and bass clef). The music is in a key with one flat (B-flat major or D minor) and 4/4 time. The first system of the piano part includes a forte (*f*) dynamic marking. The second system of the piano part includes a 'A' marking, likely indicating a repeat or a specific section. The score concludes with a double bar line.

54 Lord, how manifold are Thy works.

Psalms civ. 24 ; lxxv. 13 ; ciii. 2.

J. BARNEY.

Moderato.

f

O Lord, how man - i - fold, how manifold are Thy

Moderato.

f

f *Gt.* >

works : in wis - dom, in wisdom hast Thou made . . them

works : in wisdom, wis - - - dom hast Thou made . . them

f

all : O Lord, how man - i - fold, how manifold are Thy

all : *f*

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked 'Moderato'. The score is divided into three systems. The first system contains the first line of the hymn. The second system contains the second line. The third system contains the third line. The piano accompaniment is written in grand staff notation (treble and bass clefs). The vocal parts are written in four staves. The lyrics are printed below the vocal staves. The score includes dynamic markings such as 'f' (forte) and 'Gt.' (grand). The tempo is marked 'Moderato'.

O LORD, HOW MANIFOLD ARE THY WORKS.

[No. 54]

works :
works, Thy works : in wisdom hast Thou made them all, in wisdom hast Thou

works : in wisdom hast Thou made them all, in

the earth is full, the earth is full . . of Thy
made them all : the earth is full, . . is full . . of Thy
made them all : . . the earth is full, is full . . of Thy

wis - dom hast Thou made them all : the earth is full . . of Thy

rich - es.
rich - es. *mf* The valleys stand so thick with corn that they laugh and
rich - es.

Ch. Stopped Diap. & Flute.

First system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with the lyrics "sing, they laugh and sing, they laugh and sing, they laugh and sing, they laugh and". The piano accompaniment consists of chords and moving lines in both hands.

Second system of the musical score. The vocal line continues with the lyrics "the valleys stand so thick with corn, that they laugh and sing, they stand so thick with corn, that they laugh and they stand so thick with corn, that they laugh . .". The piano accompaniment continues with chords and moving lines. The marking "Gt. Diaps." is written below the piano part.

Third system of the musical score. The vocal line continues with the lyrics "sing, they laugh and sing. . . sing, they laugh and . . . and sing, they laugh . . and sing. . .". The piano accompaniment continues with chords and moving lines. The marking "Srw. Reeds." is written below the piano part.

sing.

O Lord, how man - i - fold, how manifold are Thy

works : . . . in wis - dom, in wis - dom hast Thou made . . . them

in wis - dom, wis - - - dom hast Thou made . . . them

all :

O Lord, how man - i - fold, how manifold are Thy

works, Thy works: in wis-dom hast Thou made them all, in wis-dom hast Thou

in wis-dom hast Thou made them all, in

the earth is full, the earth is full . . of Thy

made them all: the earth is full, is full . . of Thy

all: the earth is full, is full . . of Thy

wis-dom hast Thou made them all: the earth is full . . of Thy

rich - es.

rich - es. *f* Praise the Lord, O my soul, Praise the Lord, O my

rich - es. *f*

soul, and for - get not all . . His ben - e - fits. Praise the

Lord, O my soul, praise the Lord, O my soul, and for - get not

all . . His ben - e - fits. Praise the Lord, praise the Lord.

Remember me, O Lord.

Psalm cvi. 4, 5.

G. A. MACFARREN.

Moderato. (♩ = 80.)

re - member me, *cres.*

p Re - mem - ber me, O Lord, re - mem - - - ber me, re -

p *cres.*

p Ped. *cres.* re - member me,

dim.

- member me, ac - cording to the favour that Thou bearest un - to Thy

dim. *p*

O . . . vis - it me with Thy . . . sal -

peo - ple: O . . . vis - it me with Thy sal -

with Thy sal -

- - va - tion; That I may see the fe - li - ci - ty of

- - va - tion; That I may see the fe -

- - va - tion; That

REMEMBER ME, O LORD.

[No. 55.]

Thy . . . cho - sen, that

Thy . . . cho - sen, that

- - li - ci - ty of Thy cho - sen, that I may see the fe -

I may see the fe - li - ci - ty,

I may see the fe - li - ci - ty of Thy cho - sen.

I may see the fe - li - ci - ty of Thy cho - sen.

Thy cho - sen. Re -

mf the fe - li - ci - ty of Thy cho - sen. *f*

- - member me, O Lord, re - member me, O Lord, re -

- - member me, re - member me, re - mem - ber me, O Lord. . .

- - member me, re - member me, re - mem - ber me, O Lord. . .

Psalm cxvi. 12-14.

Slowly.

A. H. BROWN.

mf What shall I ren - der un - to the Lord for all His

mf

f ben - e - fits to - ward . . me, for all His ben - e - fits to -

f

A little quicker.

p - ward . . me, to - ward . . me? *f* I will take the cup of sal -

p *f*

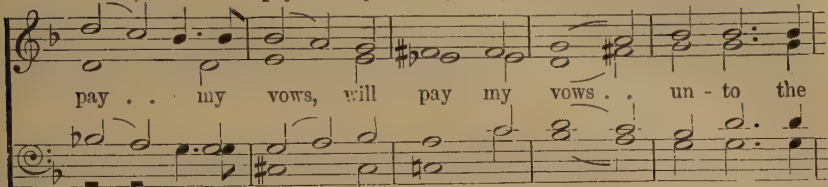
- va - tion, and call up-on the name of the Lord, and call up-on the

I will pay . . my
name of the Lord, the name of the Lord. I will

WHAT SHALL I RENDER.

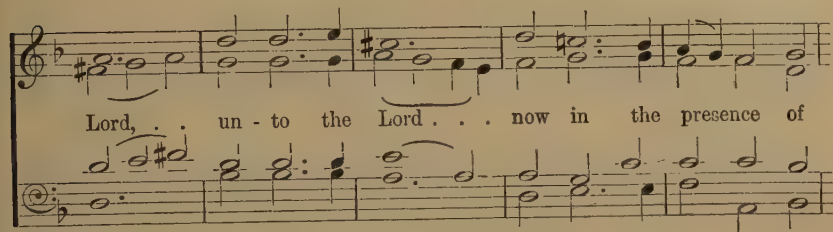
[No. 56.]

vows, I will pay . . my vows, my vows . . un - to the

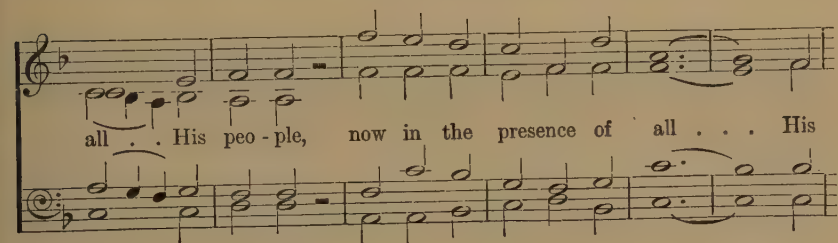


pay . . my vows, will pay my vows . . un - to the

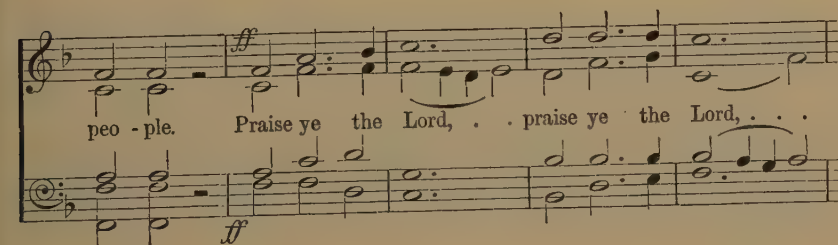
I will pay . . my vows, my vows . . un - to the



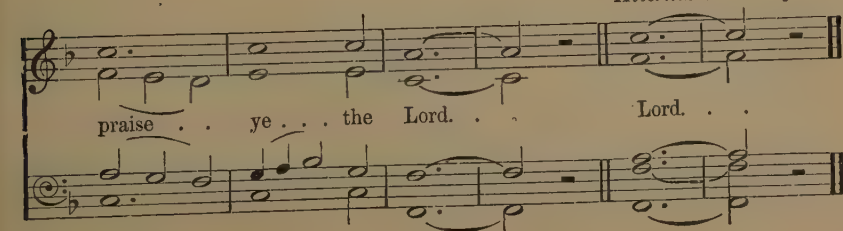
Lord, . . un - to the Lord . . . now in the presence of



all . . His peo - ple, now in the presence of all . . . His



peo - ple. Praise ye the Lord, . . praise ye the Lord, . . .



praise . . ye . . . the Lord. . . Lord. . .

☉ praise the Lord.

Psalm cxvii.

With spirit.

The Earl of WILTON.

f O praise the Lord, O praise the Lord, all ye nations :

praise Him, all ye people, praise Him, all ye people, praise Him, O

praise Him, all . . ye peo - ple, praise Him, O praise Him,

QUARTET, OR SEMI-CHORUS. *Slower.*

all ye people. *mp* For His mer - ci - ful kindness is

ev - er . . more . . and more to - wards us : and the truth, the

truth of the Lord en - dur - eth for ev - er, en - dur - eth for

ev - er; His mer - ci - ful kindness is ev - er more and

and the truth of the Lord en -

more to - wards us, and the truth of the

- dureth, en - dureth for ev - er,

Lord en - dureth, the truth of the Lord . . en -
and the truth of the Lord, the truth of the Lord en -

Slower.

CHORUS. With spirit.

- dureth, en - dureth for ev - er. O praise the Lord,
- dur - eth for ev - er. *f*

O praise the Lord, all . . ye na - tions : praise Him, all ye

peo - ple, praise Him, all ye peo - ple, praise Him, O praise Him,

all ye peo - ple, praise Him, O praise Him, all ye

peo - ple. *ff* Praise the Lord, praise the Lord, praise the Lord, praise the Lord,

praise the Lord, praise the Lord, O praise the Lord. A - men.

☉ praise the Lord.

Psalm cxvii.

E. J. HOPKINS.

Spirited and bold. (♩ = 116.)

O praise the Lord, all ye nations: praise Him, praise Him,

all . . ye people. O praise the Lord, all . . ye nations:

praise Him, praise Him, all ye people. For His merciful

kindness is great to-ward us: and the truth of the Lord en-

-dur-eth for ev-er, for His mer-ci-ful kindness is great to-

* This movement may be sung without Accompaniment.

O PRAISE THE LORD.

en - dur-eth, en - dur-eth,
 - ward us: and the truth, . . . and the truth, . . . and the
 en - dur-eth, en - dur-eth,

cres. truth of the Lord en-dur-eth for ev-er, and the truth, . . . and the
mf
cres. en - dur-eth,

en - dur-eth, *cres.* *dim. e rall.*
 truth, . . . and the truth of the Lord en-dur-eth for ev-er.
 en - dur-eth, *cres.* *dim. e rall.*

Original time.
f O praise the Lord, all . . ye na-tions: praise Him, praise Him,
f

all . . ye peo-ple, O praise the Lord, all . . ye

na - tions : praise Him, praise Him, all . . ye peo - ple.

Praise ye the Lord. Praise ye the Lord. . .

59 The Lord is my strength and my song.

Psalm cxviii. 14, 19, 22, 24.

W. H. MONK.

(♩ = 96.)
The Lord is my strength, my strength and my song, and is . . be -

- come my sal - va - tion, and is . . become my sal - va -

and is be - come, be - come my sal - va - tion.
- tion, and . . is be - come, be - come my sal - va - tion.
be - come my . . sal - va - tion.

mf O - pen me the gates of . . right - eous-ness: that . . . I may go in - to them, and give thanks, give thanks, give thanks un - to the Lord.

mf O - pen me the gates . . of right - eous-ness: that I may go . . . in - to them, and give thanks, give thanks, give thanks un - to the Lord.

mf O - - - pen me . . the gates of right - eous-ness: . . that I . . may go in - to them, and give thanks, give thanks, give thanks un - to the Lord.

Grave. (♩ = 60.)

The same stone which the builders re - fus - ed, the same stone which the

Tempo primo. (♩ = 96.)

builders re - fus - ed, . . . is be - come the head - stone in the

THE LORD IS MY STRENGTH AND MY SONG. [No. 59.]

cor - ner, is be - come the head - stone in the cor - - ner.

f This is the day which the Lord hath made; we . . . will re -

joice and be glad in it, we will re - joice and be

we will re - joice . . . and be
glad in it, we will re - joice . . . and be
we will re - joice . . . and be

glad in it. *Slower.*
glad in it. Hal - le - lu - jah. A - - - men.
glad in it. *Slower.*

60 This is the day which the Lord hath made.

Psalm cxviii. 24: 1 Corinthians xv. 20—22, 57.

J. SEWELL.

Brightly.

we will re -

This is the day which the Lord hath made;

joyce, . . . we will rejoice and be glad in *it. 1st time.*

we will rejoice, we will rejoice and be glad in it.

it. 2nd time.
mf

it. For now is Christ risen, for now is Christ risen from the

mf

dead, and become the first fruits . . of them that slept.

Andante.
p

For since by man came death, by man came al - so the resurrection

p *f*

of the dead. For as in Adam all die, e'en so in

Tempo primo.

Christ shall all be made a - live. Thanks be to God, which giveth us the

vic - to - ry, thanks be to God, which giveth us the vic - to - ry

through our Lord Je - sus Christ, through our Lord Je - sus Christ. Thanks be to

God, Thanks be to God, which giv - eth us the vic - to - ry, Thanks be to God,

Thanks be to God, which giveth us the vic - to - ry through our Lord

Je - sus Christ. . . Hal - le - lu - jah ! A - men.

p *ff*

61 Teach me, O Lord.

Psalm cxix. 33.

T. ATTWOOD.

Quietly. teach me, teach me the

mp Teach me, O Lord, the way of Thy statutes, teach me, teach me

mp teach me, teach me

way of Thy statutes ;

the way of Thy statutes ; and I . . shall keep it, and I . . shall

the way of Thy statutes ;

and

keep . . it un - to the end, and I shall keep it, and

and I shall keep it,

f shall keep it,

I . . shall keep it, and I . . shall keep it un - to the . . end, and

Teach me, O Lord, *p* teach me, O *cres.*

I . . shall keep it un - to . . the end. Teach me, O Lord, O *p* *cres.*

Lord, *f*

Lord, the way of Thy statutes ; and I shall keep it, and I shall

dim.

keep it, and I shall keep it un - to . . the end, shall

dim. *p* and I shall

p e rit.

keep it un - to . . the end, un - to . . the end. *p Sw.*

p e rit.

keep it un - to the end.

Psalm cxix. 33, 34.

Moderato.

G. W. MARTIN.

First system of musical notation. Treble and bass staves in 3/4 time, key of B-flat major. Dynamics: *mf* (first staff), *p* (second staff). Lyrics: Teach me, O Lord, the way of Thy statutes; and I shall keep it un-

Second system of musical notation. Treble and bass staves. Dynamics: *mf* (first staff), *mf* (second staff). Lyrics: - to the end, and I shall keep it un- to . . the end, Teach me, O

Third system of musical notation. Treble and bass staves. Dynamics: *p* (first staff), *p* (second staff). Lyrics: Lord, the way of Thy statutes; and I . . shall keep it un- to the end, and

Fourth system of musical notation. Treble and bass staves. Dynamics: *p* (first staff), *FINE. mf* (first staff), *p* (second staff), *mf* (second staff). Lyrics: I . . shall keep it un- to the end. Give me under-standing, and

Fifth system of musical notation. Treble and bass staves. Dynamics: *D.C.* (first staff), *D.C.* (second staff). Lyrics: I shall keep Thy law; yea, I shall keep it with my whole heart.

I will lift up mine eyes.

Psalms cxxi. 1, 2, 5-8.

Moderato.

J. CLARKE-WHITFIELD.

mf I will lift up mine eyes unto the hills, from whence cometh my

mf

help, I will lift up mine eyes unto the hills, from whence cometh my

p help. My help cometh even from the Lord, my help cometh even from the

p

f Lord, who hath made heav'n and earth, who hath made heav'n and earth.

f

BASS SOLO.

p The Lord Himself is thy keeper, the Lord Himself is thy

Andante largo.

p

keeper : the Lord is thy defence up - on thy righthand, the Lord is thy de -

rall. Duet, SOPRANO 1 & 2 (OR ALTO).

- fence upon thy right hand. So that the sun shall not smite thee by

day, .. neither the moon by night, so that the sun shall not

smite thee by day, neither the moon by night. neither the moon by night.

I WILL LIFT UP MINE EYES.

[No. 63.]

CHORUS. *Brightly.*

f The Lord shall preserve thee from all e-vil; yea, it is He that shall

mp keep thy soul. The Lord shall preserve thy go-ing out, thy go-ing out and

f coming in, from this time forth, for ev-ermore. The Lord shall preserve thee

yea, it is He that shall keep thy soul: Hal-le

from all e-vil; yea, it is He that shall keep thy soul: from this time

yea, it is He that shall keep thy soul: A . . .

lu - - jah, A - - - - men.

forth, for ev-ermore, from this time forth, for ev-ermore. A - - men.

men, A . . . men.

Pray for the peace of Jerusalem.

Psalm cxvii. 6, 7.

L. MASON

Quietly.

mp Pray for the peace of Je - ru - sa - lem: they shall prosper that

mp

dim. love . . . thee. *p* Peace be with - in thy

dim. Peace be with - in, with - in thy

- in, with - in thy walls, *cres.*

walls, with - in thy walls, and pros-per - i - ty with - in thy

p Peace be with - in thy walls, *cres.*

walls, with - in thy walls, *cres.*

1st. 2nd. *f* Hal-le - lu - jah!

pal - a - ces. -ces. Hal-le - lu - jah, Hal - le - lu - jah!

f

Search me, O God.

Psalm cxxxix. 23, 24.

L. MASON.

Prayerfully.

p
Search me, O God, and know my heart:

p

try me, and know my thoughts: and see if there be

cres. sempre.
an - y wick - ed way in me, and lead me in the

cres. sempre.

way, . . in the way ev - er - last - ing, and lead me in the

f

way, . . in the way ev - er - last - ing. A - men.

p

Enter not into judgment.

Psalm cxlii. 2

J. Goss.

Andante.

En-ter not into judgment, enter not into judgment, enter not into

mf

Detailed description: This is the first system of the musical score. It features a treble and bass staff in G major (one sharp) and 3/4 time. The tempo is marked 'Andante.' and the dynamic is 'mf'. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics 'En-ter not into judgment, enter not into judgment, enter not into' are written below the treble staff.

judgment with Thy servant, O Lord; for in Thy sight shall no man, shall

p

Detailed description: This is the second system of the musical score. It continues the melody and accompaniment from the first system. The dynamic is marked 'p'. The lyrics 'judgment with Thy servant, O Lord; for in Thy sight shall no man, shall' are written below the treble staff.

no man living be just-i-fied; in Thy sight shall no man be just - i - fied.

cres. dim.

Detailed description: This is the third system of the musical score. It continues the melody and accompaniment. The dynamics are marked 'cres.' and 'dim.'. The lyrics 'no man living be just-i-fied; in Thy sight shall no man be just - i - fied.' are written below the treble staff.

Enter not into judgment, enter not into judgment, enter not into

p cres. f

Detailed description: This is the fourth system of the musical score. It continues the melody and accompaniment. The dynamics are marked 'p', 'cres.', and 'f'. The lyrics 'Enter not into judgment, enter not into judgment, enter not into' are written below the treble staff.

judgment with Thy servant, O Lord; for in Thy sight shall no man living be just-i - fied.

Detailed description: This is the fifth and final system of the musical score. It concludes the melody and accompaniment. The lyrics 'judgment with Thy servant, O Lord; for in Thy sight shall no man living be just-i - fied.' are written below the treble staff.

Enter not into judgment.

Psalm cxliii. 2.

T. ATTWOOD.

Largo. (♩ = 56.)

First system of the musical score. It consists of a treble and a bass staff in G major (one sharp) and 2/2 time. The treble staff begins with a piano (*p*) dynamic and features a melody of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics 'En - ter not in - to judg -' are written below the treble staff, with a forte (*f*) dynamic marking appearing above the word 'judg'.

Second system of the musical score. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics '- ment with Thy servant, O Lord; for in Thy sight shall no man' are written below the treble staff.

Third system of the musical score. The treble staff includes a piano (*p*) dynamic marking at the start of the second measure. The lyrics 'liv - ing be just - i - fied. En - ter not in - to judg -' are written below the treble staff. The bass staff continues the accompaniment.

Fourth system of the musical score. The treble staff features a mezzo-forte (*mf*) dynamic marking. The lyrics '- ment with Thy servant, O Lord; for in Thy sight shall no man' are written below the treble staff. The bass staff continues the accompaniment, with a mezzo-forte (*mf*) dynamic marking at the bottom.

liv - ing be just - i - fied, for . . in . . Thy

p

sight, for in Thy sight shall no man liv - ing be

p *f*

just - i - fied, shall no man liv - ing be just - i -

p

for in Thy sight shall no man be just - i -

p

fied, for . . in Thy . . sight shall . . no man be just - i -

p

for in Thy sight shall no man be just - i -

fied, shall no man be just - i - fied. . . .

fied, shall no man be just - i - fied, be just - i - fied.

fied,

The eyes of all wait on Thee.

Psalm cxlv. 15, 16.

G. J. ELVEY.

TENORS AND BASSES IN UNISON.

mf

The eyes of all wait on Thee, . . O

Andante.

mf

SOPRANOS.

mf

The

Lord, and Thou givest them their meat in due sea - son.

eyes of all wait on Thee, . . O Lord, and Thou givest them their

meat in due sea - - son, *mf* Thou o - penest Thine Thou

FULL.

mf

and fillest all things

hand, Thou o - pen - est Thine hand, and fill - est
o - pen - est Thine hand, Thine hand, and fill - est

liv - ing with plenteousness, Thou o - penest Thine hand,

all things liv - ing with plen - teous - ness, Thou

Thou

o - penest Thine hand, fill - est all things and

o - penest Thine hand, and fill - est all things liv - ing with

and fillest, all things

liv - ing with plenteousness, and fill - est all things

fill - est all things liv - ing . .
liv - ing with plen - teous - ness, and fillest all things

plenteousness, and fill - est all . . things liv -

liv - ing with plenteousness.

with plen - teousness. *f* The eyes of all wait on
liv - ing with plenteousness.

- - ing with plenteousness.

and Thou givest them their meat, Thou

Thee, . . O Lord, Thou giv - est

and Thou givest them their

givest them their meat in due sea - - son. Thou
 them their meat in due sea - - son.
 meat, their meat in due sea - - son,

o - penest Thine hand, Thou o - penest Thine hand, and fillest
 Thou o - penest Thine hand, Thine hand,

all things, and fillest all things, and fillest
 and fillest all things, and fillest all things.
 and fillest all things, and fillest all things,
 and fillest all things, and fillest all things,

all things liv - ing with plenteousness, fill - - est
 all things liv - ing with plenteousness, fill - est
 all things liv - ing with plenteousness, fill - est

all things liv - - ing with plen - teous - ness.

Remember now thy Creator.

Ecclesiastes xii. 1.

E. PROUT.

Moderately slow.

Re - member now Thy Cre - a - tor in the days of thy youth, re -

p *cres.*

- member now, . . . re - member now, . . . thy Cre - a - tor, re -

cres. *f*

cres. re - member now thy Cre - a - tor, *f*

- mem - ber now thy Cre - a - tor in the days of thy youth, while the

p

e - vil days come not, while the e - vil days come not, nor the

p

years draw nigh, where - in thou shalt say, I have no pleasure

in them, I have no pleasure in them. Re - member now thy Cre

- a - tor, re - member now thy Cre - a - tor in the days of thy youth.

70

Remember now thy Creator.*

Ecclesiastes xii. 1, 14.

W. GRIFFITH.

Moderato. ($\text{♩} = 88.$)

Re - member now thy Cre - a - tor in the days of thy

youth, . . re - member now thy Cre - a - tor in the days of thy

in the days . . of thy

in the days of thy

* The first movement may be used as a separate anthem, ending at the double bar on p. 174.

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REMEMBER NOW THY CREATOR.

[No. 70.]

youth, . . while the e - vil days come not, nor the years draw . .
 youth, while the e - vil days come not, nor the years draw . .

nigh, the years when thou . . shalt say I have no . . pleasure
 nigh,

in . . them, I have no pleasure in them. Re .
 in . . them, I have no pleasure in them. Re .

member now thy Cre - a - tor in the days of thy youth, . . re .
 member now thy Cre - a - tor in the days of thy youth, . . re .

dim.

mem - ber now thy Cre - a - tor in the days of thy . .

dim.

Re - mem - ber, dim. mf cres.

mf youth. Re - mem - ber, re-mem-ber thy Cre - a - tor in the

mf p

mf dim. mf p

QUARTET, OR SEMI-CHORUS.

rall. Moderato.

mf

days of thy youth. For God shall bring ev' - ry work

mf

rall.

cres. dim.

in - to judgment with ev' - ry, ev' - ry se - cret thing.

cres. dim.

Whether it be good or e - vil, whether it be
mf whether it be good or wheth - er it be

whether it be good or whether it be
mf good or e - vil, wheth - er it be good or
 it be good or e - vil, For God shall bring ev' - ry work in - to
 e - vil, For God shall bring ev' - ry work in - to
cres.

e - vil,
dim. judgment, *p* whether it be good or whether it be e - vil, or
dim. judgment, *p*
pp

rall. *a tempo.*
mf e - vil. For God shall bring ev' - ry work in - to
rall. *mf a tempo.*

cres. *dim.*

judgment, with ev' - ry, ev' - ry se - cret thing. God shall bring

cres. *dim.*

pp

ev'ry work in - to judgment, into judg - ment.

pp

CHORUS. *Tempo primo.*

mf *cres.* *f*

Re - member now thy Cre - a - tor in the days of thy youth, re -

mf *cres.* *f*

dim. *mf*

- mem - ber now thy Cre - a - tor in the days of thy youth, . . re -

mf *dim.*

in the days of thy youth, . . *mf*

meno mosso. *pp rall.*

- mem - ber now thy Cre - a - tor in the days of thy youth. . .

meno mosso *pp rall.*

Behold, a Virgin shall conceive.

Isaiah vii. 14; ix. 6.

T. SMITH.

Rather quickly.

p Be - hold, a virgin shall conceive, and bear a Son, and shall

call His name Im - man - u - el, God with us.

pp

Allegro.

mf For unto us a Child is born, for unto us a Son is given,

mf

for unto us a Child is .. born, for unto us a Son is given,

f and His name shall be call - ed Won - der - ful, Coun - sel - lor, The

f *ff*

Mighty God, The Mighty God, The Everlasting Father, Prince of Peace,

and His name shall be call-ed Won-der-ful, Coun-sel-lor, The

Mighty God, The Mighty God, The Everlasting Father, Prince of Peace,

Prince of Peace, Prince of Peace. Hal-le-lu-jah, Hal-le-

- lu-jah, Hal-le-lu-jah, A-men, A-men, A-men.

The Lord God will wipe away tears.

Isaiah xxv. 8.

J. V. ROBERTS.

Andante.

mp

The Lord God will wipe a - way tears from off all fac - es, the

mp
Andante. (♩ = 108.)

mp Gt.

Ped.

Lord God will wipe a - way tears from off all fac - es, the Lord God, the

add Oboe.

Lord God will wipe a - way tears, wipe away tears from off all

p

Without Organ.

fac - es ;

mf

Ped.

mp

and the re -

mp

Man.

Ped.

mf

- buke of His peo - ple shall He take a - way, the re - buke of His

mf

mf

The musical score is written for voice and piano. It features three systems of staves. The first system includes vocal staves with lyrics 'fac - es ;' and piano accompaniment with a 'Ped.' (pedal) marking. The second system includes vocal staves with lyrics 'and the re -' and piano accompaniment with 'mp' (mezzo-piano) and 'Man.' (manera) markings. The third system includes vocal staves with lyrics '- buke of His peo - ple shall He take a - way, the re - buke of His' and piano accompaniment with 'mf' (mezzo-forte) markings. The score is in G major (one sharp) and 4/4 time.

THE LORD GOD WILL WIPE AWAY TEARS.

peo - ple shall He take a - way ; for the Lord hath spoken it, the

f

Lord hath spoken it, the Lord hath spoken it.

ff

add to Gt.

Man.

a tempo.

p

The Lord God will wipe a - way

p a tempo.

rall.

p a tempo.

Ped.

tears from off all fac - es, the Lord God will wipe away tears from off all

This system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The music features a steady eighth-note accompaniment in the piano part and a melody in the voice part.

fac - es, the Lord God, the Lord God will wipe away . . tears, . . will

add. Oboe!

This system continues the vocal and piano parts. An annotation "add. Oboe!" is placed above the piano part, indicating the entry of a second woodwind instrument. The musical notation includes various rests and note values, maintaining the harmonic structure of the previous system.

wipe a - way tears from off all fac - es.

rall. e dim.

This system shows the vocal part concluding the phrase "wipe a - way tears from off all fac - es." The piano part continues with a deceleration and dynamic reduction, as indicated by the marking "rall. e dim." below the staff.

rall. e dim.

This system shows the piano accompaniment concluding the piece. The music ends with a final chord and a fermata over the last note. The marking "rall. e dim." is repeated below the staff.

73 Thou wilt keep him in perfect peace.

Isaiah xxvi. 3.

W. HATELY

Quietly.

Thou wilt keep him in per - fect peace, whose mind is stayed, is

stayed on Thee, . . Thou wilt keep him in per - fect peace, whose

mind, whose mind is stayed on Thee: be - cause he

trusteth in Thee, be - cause he trusteth in Thee, he trust .

eth, he trusteth in Thee, he trusteth, he trusteth in Thee. be .

poco rall. e dim. *a tempo. pp sempre.*

- cause he trusteth, he trusteth in Thee. . . Thou wilt

poco rall. e dim. *pp sempre.*

keep him in per - fect peace, in per - fect peace.

74 Thou wilt keep him in perfect peace.

Isaiah xxvi. 3.

H. J. GAUNTLETT.

Andantino.

p

Thou wilt keep him in per - fect peace, whose mind is

p

whose mind . . is

cres.

stayed on Thee, . . . Thou wilt keep him in

cres.

stayed on Thee, . . .

THOU WILT KEEP HIM IN PERFECT PEACE.

[No. 74.]

per - fect peace, whose mind is stayed on Thee; . . . be-
 stayed on Thee; be-

dim.

cause he trusteth, he trusteth in Thee, he trust - eth,
 trusteth in Thee, in Thee. . .

cres. *con forza.*

trusteth in Thee. . . Thou wilt keep him in
 trusteth in Thee. . .

p

per - fect peace, whose mind . . . is stayed on

Thee, . . . whose mind is stayed on Thee. . . .
 Thee, on Thee, whose mind is stayed on Thee. . . .
 Thee,

Thee, on Thee, whose mind is stayed on Thee, on Thee

Isaiah xxxii. 1, 2.

Andante maestoso. (♩ = 60.)

M. B. FOSTER.

f With Reeds.

Ped.

f Be -

f

Sw. *Gt. f*

- hold! be - hold! a King shall reign in righteousness, a

f

f

King shall reign in right - eous - ness, and princes shall

rule .. in .. judgment, princes shall rule .. in

judg ment.

cres.

cres.

cres.

f

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The lyrics are: "King shall reign in right - eous - ness, and princes shall rule .. in .. judgment, princes shall rule .. in judg ment." The score is divided into four systems. The first system contains the first line of the lyrics. The second system contains the second line. The third system contains the third line. The fourth system contains the fourth line. The piano accompaniment is written in the right and left hands. The lyrics are written below the vocal staves. The score includes dynamic markings: *cres.* (crescendo) and *f* (forte). The tempo is not indicated.

mf

And a man shall be as an hid - ing - place from the wind,

mf

mf

cres.

a man shall be as an hid - ing - place . . from the wind, . .

f

cres.

f

cres.

f

and a covert from the tem - pest, and a covert

f

Full Swell closed.

BEHOLD! A KING SHALL REIGN.

[No. 75.

p dolce.

rall.

from the tem - pest. As

rall.

p dolce.

Gt. 8 ft. Flute, or stopped Diap.

dolce. Sw. p

rall.

soft 16 ft.

riv - ers of water, rivers of wa - ter in a dry

riv - - ers in a dry

rall.

place, in a dry place, place,

place, in a dry place,

rall.

pp Swell Reeds.

rall.

Man. [189]

*G**

BEHOLD! A KING SHALL REIGN.

Slower to the end.

First system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The tempo/mood is marked 'Slower to the end.' and the dynamics are 'f' (forte). The lyrics for the first system are: 'as the shadow of a great rock, a great'.

Second system of the musical score. The vocal melody continues with the lyrics: 'rock in a weary land, in a'. The piano accompaniment is marked 'mp' (mezzo-piano). The tempo/mood remains 'Slower to the end.'.

Third system of the musical score. The vocal melody concludes with the lyrics: 'wea - ry, wea - - ry land.' The piano accompaniment is marked 'p' (piano) and 'pp' (pianissimo). The tempo/mood remains 'Slower to the end.'.

Ped. 16 ft.

76 ○ Zion, that bringest good tidings.*

Isaiah xl. 9.

Joyfully. (♩ = 120.)

J. STAINER.

ff Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, *p* O

cres. Zi - on, that bringest good tid - ings, get thee up, get thee up in-to the high

moun - tain. *ff* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

p - ia. O Je - ru - salem, that bringest good tid - ings, lift up thy

cres. lift up thy voice, be not a - voice, thy voice with strength; lift up thy voice, be not a - fraid,

* The first movement may be used as a separate Anthem.

fraid, lift up thy voice. be not a - fraid:

be not a - fraid, be not a - fraid, a - fraid:

Say to the cit-ies of Ju-dah, Be-hold your God, your God,

be - hold your God. Al-le - lu - ia, Al-le -

* If G is found too high, D may be sung.

O ZION, THAT BRINGEST GOOD TIDINGS.

[No. 76.]

Lift up thy voice, . . be not a
cres.

- lu - ia, Al - le - lu - ia. *mf* Lift up thy voice, Be not a - afraid, *mf*

mf *cres.*

- afraid, . . . lift up thy voice, . . be not a - afraid. Al -

lift . . . up thy voice, be not a - afraid. lift up thy voice, be not a - afraid. Al - *f*
be not a - afraid.

f

- le - lu - ia, *f* *rall.* END. 12/8
f Al - le - lu - ia, Al - le - lu - ia. A - men. 12/8

rall. END. 12/8

* *Very slowly and smoothly.* (♩. = 50.)

pp (*Pastorale.*)

The piano introduction is in 12/8 time, marked *pp* (*Pastorale.*). It features a melody in the right hand with dotted rhythms and a supporting bass line in the left hand.

SOPRANOS ONLY.

pp

O that Birth for ev - er bless - ed, When the

The first system shows the soprano vocal entry, marked *pp*, with the lyrics "O that Birth for ev - er bless - ed, When the". The piano accompaniment continues from the introduction.

Vir - gin, full of grace, By the Ho - ly Ghost conceiv - ing, Bare the

The second system continues the soprano vocal line with the lyrics "Vir - gin, full of grace, By the Ho - ly Ghost conceiv - ing, Bare the". The piano accompaniment provides harmonic support.

cres. *f*

Sa - viour of our race, And the Babe, the world's Redeem - er, First re -

cres. *f*

The third system continues the soprano vocal line with the lyrics "Sa - viour of our race, And the Babe, the world's Redeem - er, First re -". Dynamic markings *cres.* and *f* are present in both the vocal and piano parts.

* It is suggested that stops of the Hautboy and Flute quality should be used for this movement.

dim. *rall.*

- veal'd His sa - cred Face, Ev - er - more and ev - er - more.

dim. *rall.*

TENORS.

BASSES.

p

Of the Fa - ther's Love be - got - ten Ere the

Of the Fa - ther's Love be - got - ten Ere the

a tempo.

mp

worlds be - gan to be, He is Al - pha and O - me - ga, He the

worlds be - gan to be, He is Al - pha and O - me - ga, He the

f

source, the end - ing He, Of the things that are, that have been, And that

source, the end - ing He, Of the things that are, that have been, And that

p *cres.* *ff*

p *cres.* *ff*

p *cres.* *f*

Repeat first Chorus,
and there end.

fu - ture years shall see, Ev - er - more and ev - er - more.

fu - ture years shall see, Ev - er - more and ev - er - more.

Slower. *pp* *pp* *Slower.* *pp* *pp*

77

The shall feed this flock.

Isaiah xl. 11.

J. ALLAN.

He shall feed . His flock like a shep - herd, shall

feed His flock like a shep - herd, He shall feed His

Moderato. *p* *p*

HE SHALL FEED HIS FLOCK.

[No. 77.]

flock like a shep - herd, shall feed His flock like a

p

rall. *p a tempo.*

shep - - herd: He shall gath - er the lambs, the ..

rall. *p a tempo.*

pp

lambs with His arm, and car - ry them in His bo - -

pp

p *cres.*

- som, He shall gath - er the lambs, the lambs with His

p *cres.*

p *rall.*

arm, and car - ry them in His bo - som.

p *rall.*

They that wait upon the Lord.

Isaiah xl. 31 ; xxvi. 4.

G. J. ELVEY.

Con moto.

They that wait upon the Lord shall re - new their strength ; they shall

mount up with wings, shall mount up with wings, with wings as

They that wait upon the
ea - gles. They that wait upon the Lord, up - on . . the
They that wait upon the Lord, up - on the

Lord shall re - new their strength, shall re - new their strength ;
Lord shall re - new their strength, shall re - new their strength ; they shall
Lord shall re - new their strength, *cres.*

THEY THAT WAIT UPON THE LORD.

[No 78]

f

mount up with wings, shall mount up with wings, shall mount up with

with wings as . . ea - gles ; *p*

wings, with wings as ea - gles ; they shall run, and not be wea - ry ; they shall

f

walk, and not be faint ; they shall run, and not be wea - ry ; shall

walk, and not be faint, they shall walk, and not be faint. . .

A little faster.

f Trust ye . in the Lord, in the Lord for ev - er ; for in the

Lord Je - ho - vah is ev - er - last - ing strength, trust ye in the

for in the Lord . . . Je -

Lord, in the Lord . . . for ev - er; for in the Lord for in the Je -

for in the

- ho - vah is ev - er - last - ing strength,

Lord Je - ho - vah is ev - er - last - ing strength,

- ho - vah is ev - er - last - ing strength, trust

Lord Je - ho - vah is ev - er - last - ing strength,

trust ye in the Lord, in the Lord Je - ho - vah; for in the Lord Je -

trust ye in the Lord, in the Lord Je - ho - vah;

- ho - vah is ev - er - last - ing strength, ev - er - last - ing strength.

⦿ that thou hadst hearkened.

Isaiah xlviii. 18.

Arranged from GOUNOD by J. B. THOMSON.

Slowly and tenderly.

p O that thou hadst hearkened, O that thou hadst hearkened, hadst

heark-en-ed to My commandments; then had thy peace been as a

riv-er, and thy righteousness as the waves, . . as the

waves, the waves of the sea, then had thy peace been as a riv-er, and thy

righteousness as the waves, as the waves of the sea.

80 Who is among you that feareth the Lord.

Isaiah l. 10.

H. G. TREMBATH.

TENORS AND BASSES.

mp
Who is among you that fear - eth the Lord, who is among you that

Moderato. (♩ = 60.)

fear - eth the Lord, that o - bey - eth the voice of His ser - vant, that

pp

rit. e cres. poco.
walk - eth in dark - ness, and hath no light?

rit. e cres. poco.

WHO IS AMONG YOU THAT FEARETH THE LORD. [No. 80.]

a tempo.

Who is among you that fear-eth the Lord, who is among you that

Who is among you that fear-eth the Lord, who is . . . among you that

mp

fear-eth the Lord,

fear-eth the Lord, that o-bey-eth the voice of His ser-vant, that

pp

pp

poco rit.

walk-eth in dark-ness, and hath . . . no . . . light?

poco rit.

A little quicker.

f

Let him trust in the name of the Lord, and stay up-on his

f

God, let him trust in the name of the Lord, and stay up-on his

marcato.

God, let him trust in the name, . . . of the

let him trust in the name of the Lord,
trust in the name . . . of . . . the Lord, and
Lord, . . . and stay up-on his God,

stay up-on his God, let him trust in the name of the

pp Slowly.

Lord, and stay up-on . . his God. Who is a-mong you that

pp Slowly.

rit. molto.

mf

fear-eth the Lord, let him stay up-on his God.

rit. molto

mf

81 How beautiful upon the mountains.

Isaiah lii. 7, 9.

R. A. SMITH.

Moderato.

How beauti-ful up-on the mountains,

mf

How beautiful upon the

how beautiful upon the mountains are the feet of him that

mountains,

bringeth good tidings, that publisheth peace, that publisheth peace; that

p

bringeth good tidings, good tidings of good, that publisheth sal - vation; that

cres. mf f

saith un - to Zi - on, Thy God reigneth, Thy God reign - eth!

cres. mf f

Break forth in - to joy, sing to - gether, sing to - gether, ye waste

plac - es of Je - ru - sa - lem: for the Lord hath

comforted His peo - ple, He hath re - deem - ed Je - ru - sa -

- lem. Halle - lu - jah, Halle - lu - jah. Praise ye the

Lord; Halle - lu - jah, Halle - lu - jah. Praise ye the Lord.

* This repeat is optional.

Break forth into joy.

Isaiah lii. 9, 10.

R. S. BARNICOTT.

Allegro vivace.

Break forth,

Break forth,

Break forth,

break forth in - to

Break forth, . . .

*Allegro vivace.**f**cres**cen**do.*

joy, break forth in - to joy,

sing to - ge - ther, sing to - ge - ther,

ye waste plac - es, ye waste plac - es, sing to - ge - ther, sing to -

ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je - ru - sa - lem. . .

ALL VOICES IN UNISON.

The Lord hath made bare His ho - ly arm, . . . the

Lord hath made bare His ho - ly arm . . in the

eyes of all the na - tions, in the eyes of all the na -

and all the ends of the earth . . shall see the sal -
 - tions ; and all . . the ends of the earth . . shall . . see the sal -

BREAK FORTH INTO JOY.

- va - tion of God. *rall.*

- va - tion of God. *p rall.*

shall see the sal va - tion of *rall.*

a tempo. Break forth in - to joy, break

God. *a tempo.*

p cres. f

forth in - to joy, sing to - ge - ther, sing to - ge - ther,

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score is divided into three systems. The first system features a slow, expressive introduction with a 'rall.' marking. The second system begins with 'a tempo.' and includes dynamic markings of *p* (piano) and *f* (forte). The third system continues the tempo and includes crescendo and decrescendo markings. The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal parts.

BREAK FORTH INTO JOY.

[No. 82.]

ye . . waste plac - es, ye . . waste plac - es, sing to - ge - ther,

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of D major (two sharps). The music begins with a forte (*ff*) dynamic. The lyrics are written below the vocal staff.

sing to - ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je -

This system contains the next two staves. The vocal line continues with the lyrics "sing to - ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je -". The piano accompaniment provides harmonic support. The key signature remains D major.

. . ru - sa - lem. . . And all the ends of the earth . . .

legato.

This system contains the final two staves of the page. The vocal line concludes with ". . ru - sa - lem. . . And all the ends of the earth . . .". The piano accompaniment features a *legato* marking. The system ends with a double bar line.

shall . . see the sal - va - tion, sal - va - tion of God, shall

see the sal - va - tion, shall see the sal - va - tion of

God.

The musical score is written for four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "shall . . see the sal - va - tion, sal - va - tion of God, shall" and "see the sal - va - tion, shall see the sal - va - tion of God." The score includes various musical notations such as notes, rests, and dynamic markings.

83 For a small moment have I forsaken thee.

Isaiah liv. 7, 8, 10.

J. STAINER.

Slowly. (♩ = 60.)

pp For a small moment have I for-sak-en thee; but with great

mercies will I ga-ther thee. In a lit-tle wrath I hid my

face from thee for a moment; but with ev-er-last-ing kind-ness will

I have mercy on thee, saith the Lord thy Re-deem-er.

QUARTET, OR SEMI-CHORUS.

Allegretto. (♩ = 100.)

p For the mountains shall de-part, and the hills be re-

dim.

- mov'd; but My kind - ness shall not de - part from thee,

dim.

p

neither shall the covenant of My peace be re - mov - ed,

p

cres.

neither shall the covenant of My peace be re - mov - ed, saith the

cres. *f*

ff

Lord, the Lord that hath mer - cy up - on . . thee, My kindness shall

ff *p*

pp *rall.*

not depart from thee, saith the Lord that hath mer - cy up - on . . thee.

pp *rall.*

Repeat the Quartet, or Semi-Chorus, "For the mountains shall depart," as Chorus

Seek ye the Lord.

Isaiah lv. 6, 7.

J. F. BRIDGE.

Moderato.

SOPRANO SOLO, OR ALL THE SOPRANOS.

mf

Seek ye the Lord while

Moderato. (♩ = 66.)

mf

He may be found, call ye up - on Him while He is near,

CHORUS.

Seek ye the Lord while . . He may be found,

mf

Seek ye the Lord while He may be found, call . . ye up -

mf found, . . . call

call . . ye up - on Him while He is

dim.

- on Him while He is near, call ye up - on Him while He is

dim.

(215)

cres.

near: Let the wick - ed for - sake his way, his . . way, and th'un-
cres. way, . .

Let the wick - ed for - sake his

p

- righteous man his thoughts: and let him re - turn . . un -
 let him . .

way, for - sake his way: and let . . him re - turn . . un -

- to . . . the Lord, *cres.*

- to . . . the . . Lord, and He will have mer - cy, have mer - cy up -

- to . . . the Lord, *cres.*

cres.

- on him; and to . . our . . God, for He . . will, for He will a -

cres.

dim.

Let him re - turn . . un - to the Lord, let

- bundantly pardon. Let him re - turn un - to the

SEEK YE THE LORD.

[No. 84.]

him re - turn . . un - to the Lord, . . for He . . will a -
 Lord, . . let him re - turn . . un - to the Lord, for

- bundant - ly per - - don. *cres.*
 He . . will par - - don. Seek ye the Lord,
cres. Seek . . . ye the Lord, O seek .

seek ye the Lord while He may be found, call . . ye up
 ye the Lord while He . . . may be found, call . . ye up .

- on Him . . while He . . is near, seek ye the Lord . .
 - on Him . . while He is near, seek ye the

while He may be found, call ye up - on Him while . . He is near.
 Lord, *f* *p rall.*

Seek ye the Lord.

Isaiah lv. 6, 7.

Moderato. ($\text{♩} = 60.$)

F. R. RICKMAN.

QUARTET, OR SEMI-CHORUS.

Seek ye the Lord while He may be found, seek ye the Lord

p

while He may be found, call ye up - on . . Him,

cres. *mf* *mf*

call ye up - on . . Him,

cres.

CHORUS.

call ye up - on Him while He is near: Seek ye the Lord while He may be

p

found, seek ye the Lord while He may be found, call ye up - on . . Him,

cres. *mf* *mf* *cres.*

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons, Bristol

SEEK YE THE LORD.

[No. 85

p *mf* *dim.*

call ye up - on . . Him, call ye up - on . . Him while He is near :

p *mf* *dim.*

call ye up - on Him,

TENORS AND BASSES.

Faster. f

Let the wick - ed for -

Faster. (♩ = 90.)

Sw. *Gt. mf*

Let the wick - ed for-sake his . .

sake his . . way, . .

Let the wick - ed for -

Let the wick - ed for-sake his

f

dim. e rit.

way, . . .

a tempo.

and let him re - turn . . un - to the Lord, . . .

sake his way,

dim. e rit.

and

way, . . .

*dim. e rit.**a tempo.**p Svo.**Without Ped.*

let him re - turn un - to the Lord,

and He will have

Lord,

and He . . will have mer - cy up -

*cres.*and He will have mer - cy,
mer - cy up - on . . . him,will have . . mer - cy up -
He will have mer - cy up -*cres.*

He will have mer - cy up -

- on him,

He will have mer - cy, mer - cy up - on him.

- on him,

He will have mer - cy.

- on him.

rit. molto.

SEEK YE THE LORD.

[No. 85.]

Tempo lmo.

Seek ye the Lord while He may be found, seek ye the Lord

while He may be found, call ye up - on . . Him, call ye up -
call ye up -

call while He is near, O seek the
on . . Him, call, . . call up-on Him, O seek the
call up - on Him, seek, . . .
on Him, call . . up - on Him while He is near, O seek . .

Lord, O seek the Lord, seek ye the Lord. . .
the Lord,

Isaiah lv. 6, 7.

J. V. ROBERTS

TENOR SOLO.

Andantino. (♩ = 80.)

Seek ye the

Sw. Diaps. & Oboe. *pp Sw. Diaps.*

Lord while He may be found, call ye up - on Him while

He is near, seek ye the Lord while He may be

cres. molto.

found, call ye up - on Him while He is near: *add Oboe.*

SEEK YE THE LORD.

[No. 86.]

mf
Let the
pp Sw. Diaps.

espressivo.
p
wick-ed forsake his way, and the un-right-eous man his thoughts, and re-
pp Voix celeste.

rall. *a tempo.*
- turn un-to the Lord, re - turn un-to the Lord, and
a tempo.
rall. *Sw Diaps.*

He will have mer-cy, and a-bundant-ly par-don, He will have
add Ove.

accel.

mer - cy, and a - bund - ant - ly . . par - don, a - bund - ant - ly . .

accel.

rall. *a tempo.*

par - don, a - bund - ant - ly . . par - don. Seek ye the

rall. *a tempo.*

Ch. p

TENOR SOLO.

Lord, while He may be found, call ye up - on Him while

CHORUS.

pp

Seek ye the Lord, seek ye the Lord, seek ye, O

pp

SEEK YE THE LORD.

[No. 86.]

He is near, seek ye the Lord,

seek the Lord, seek ye the Lord while He may . . be

mf *pp* *mf* *pp*

Sv. with Oboe. mf *p*

Detailed description: This block contains the first system of the musical score. It features a vocal line at the top and piano accompaniment below. The vocal line begins with a whole note 'He' and a half note 'is near,' followed by a half note rest and a half note 'seek ye the Lord,' marked with a forte (*f*) dynamic. The piano accompaniment consists of two staves. The right-hand staff has a melody starting on a half note 'seek the Lord,' followed by a half note 'seek ye the Lord' and a half note 'while He may . . be' marked with mezzo-forte (*mf*) and piano (*pp*) dynamics. The left-hand staff provides harmonic support with chords and moving lines, also marked with *mf* and *pp*. A section of the piano accompaniment is marked 'Sv. with Oboe. mf' and 'p'.

seek ye the Lord, while He is near :

found, call ye up - on Him while He is near :

add to Sv.

Detailed description: This block contains the second system of the musical score. The vocal line continues with a half note 'seek ye the Lord,' and a half note 'while He is near :'. The piano accompaniment continues with the right-hand staff having a melody for 'found, call ye up - on Him while He is near :'. The left-hand staff continues with harmonic support. A new section of the piano accompaniment is marked 'add to Sv.'.

Let the wicked forsake his

mf

and the unrighteous man his thoughts.

Without Ped.

way,

and re - turn unto the Lord, and re -

*ff**ff* Gt. Diaps. coupl. to Full Sw.

Ped.

SOLO.

He will have mer - cy,

- turn unto the Lord, and He will have mer - cy, He will have

pp Ch.

Sw. Diaps. with Oboe.

Without Ped.

Ped.

He will have mer-cy He

mer-cy, He will have mer-cy, and a - bund-ant - ly pardon,

p Ch.

Without Ped.

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in G-flat major (three flats) and 4/4 time, with lyrics 'He will have mer-cy' and 'He'. The bottom staff is a piano accompaniment, starting with a series of chords and moving to a more rhythmic pattern. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The piano part includes dynamic markings like *p* and *Ch.* (Chorus). The system ends with the instruction *Without Ped.* (Without Pedal).

will have mercy, He will have mercy,

and a - bundantly pardon, and a -

Siv. *Ch.* *Siv.*

Ped. *Without Ped.* *Ped.*

Detailed description: This system contains the next two staves of the musical score. The vocal line continues with 'will have mercy,' and 'He will have mercy,'. The piano accompaniment features a more complex rhythmic pattern with triplets and sixteenth notes. The system includes dynamic markings *Siv.* (Sustained), *Ch.* (Chorus), and *Ped.* (Pedal). The system ends with the instruction *Ped.* (Pedal).

and a-bundantly pardon,

bundantly pardon, He will have mercy, He

pp

pp

pp

pp

pp Oboe in.

and a-bund-ant-ly par-don. A - men.

will have mer-cy and par - don. A - men.

rall.

rall.

rall.

rall.

Ped. 32 ft

87 Arise, shine, for thy light is come.

Isaiah lx. 1-3.

G. J. ELVEY.

Allegro.

f A - rise, a - rise, shine, for thy light is come, shine,
f A - rise, a - rise, shine, for thy light is come,

shine, for thy light is come, is
 shine, for thy light is come, and the glo - ry of the Lord is ris -
 shine, for thy light is come, and the glo - ry of the Lord is

cres. ris - en up - on thee, is ris - en up - on . . thee.
 ris - en up - on thee, is ris - en, is ris - en up - on . . thee.
cres. ris - en up - on thee,

p For behold, darkness shall cov - er the earth, and gross

p For behold, darkness shall cov - er the earth, and gross

darkness, and gross darkness, gross dark - ness the

This system consists of a vocal melody in G major (one sharp) and 4/4 time, and a piano accompaniment. The vocal line features a mix of eighth and quarter notes with some rests. The piano accompaniment has a steady eighth-note bass line and a more complex treble line with chords and single notes.

people, gross dark - ness the peo - ple : but the

f

f

cres.

This system continues the vocal melody and piano accompaniment. It includes dynamic markings: *f* (forte) and *cres.* (crescendo). The piano part features a prominent eighth-note bass line and a treble line with various chords and melodic fragments.

Lord shall a - rise, the Lord shall a - rise, the Lord shall a -

f

This system concludes the piece with the vocal melody and piano accompaniment. It features a final *f* (forte) dynamic marking. The piano accompaniment includes a series of chords in the right hand and a steady eighth-note bass line in the left hand.

ARISE, SHINE, FOR THY LIGHT IS COME.

[No. 37.]

His glo - ry shall be
 rise up - on . . . thee, and His glory shall be seen, His glory shall be

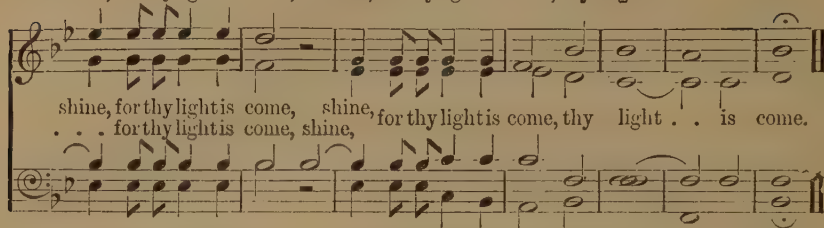
seen, His glo - ry shall be seen up - on . . . thee.
 seen, His glo - ry shall . . . be seen up - on . . . thee. And the
 seen, shall . . . be . . . seen up - on . . . thee.
 seen, His glo - ry shall be seen up - on . . . thee.

and kings . . . to the
 Gentiles shall come, shall come to Thy light, and kings . . .
 and kings . . .

bright - ness . . . of thy ris - ing, and kings . . . to the
 to the brightness of thy ris - ing, and kings to the
 to the brightness . . . of thy ris - ing, kings . . . to the
 . . . to the brightness of thy ris - ing, and kings to the
 brightness, the bright - ness . . . of thy ris - ing. A - rise, a - rise,

brightness, the brightness of thy ris - ing. A - rise, a - rise,
 brightness, the brightness . . . of thy ris - ing. A - rise, a - rise, shine,
 brightness, the brightness of thy ris - ing. A - rise, a - rise,

shine, for thy light is come, shine, for thy light is come, thy light is come.



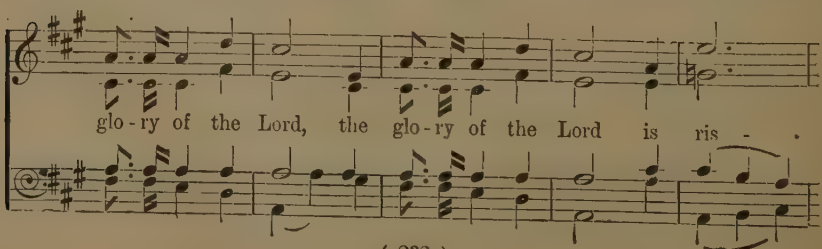
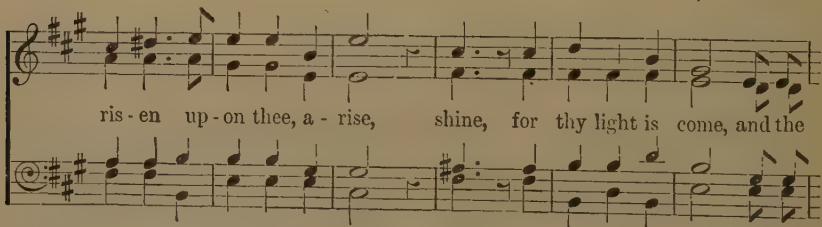
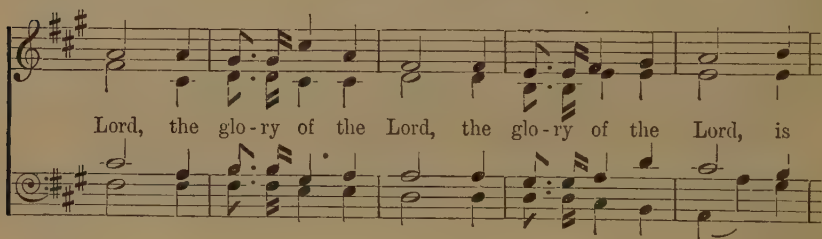
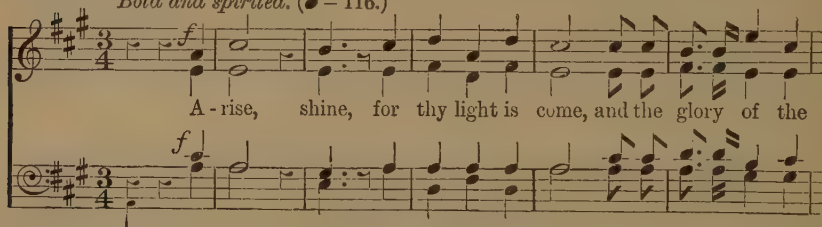
shine, for thy light is come, shine, for thy light is come, thy light is come.

88 Arise, shine, for thy light is come.

Isaiah lx. 1, 19.

E. J. HOPKINS

Bold and spirited. (♩ = 116.)



en . . up - on . . . thee, the glo - ry of the Lord, the

glo - ry of the Lord is ris - en, is ris - en up -

on . . . thee. The sun shall be no more thy

shall be . . no more thy light by light by day, shall be no more, no more thy light by

day ; day ; neither, nei - ther for bright - ness shall the moon give day ;

light un - to thee, give light un - to thee: but the Lord, the

Lord shall be un - to thee an ev - er - last - ing light, an

an ev - er - last - ing
ev - er - last - ing light, shall be un - to thee an . . ev - er - last - ing
un - to thee, a . . light,

light, but the Lord shall be un - to thee an light,

ev - er - last - ing light, and thy God thy glo - ry. . . .

In all their affliction.

Isaiah lxxiii. 9.

W. J. HUTCHINS.

Adagio.

p *cres.*

In all their af-flic - tion He was af-flict - ed,

p

and the an-gel of His presence saved them: in His love and in His

cres. *dim.*

pi - ty He re-deem-ed them, Here-deem-ed them; and He bare them, and He

cres.

and car-ried them all the days of old, and He bare them, and

bare them, carried them all the days of old, bare them,

f *dim.* *ral.*

car-ried them, carried them, He car-ried them all the days of old, all the days of old.

dim. *ral.*

Isaiah lxiii. 16 ; John iv. 23.

J. BARNBY.

Not too slow. (♩ = 100.)

mf

Thou, O Lord, art our Fa - ther, Thou, Thou art our Fa - ther ;

mf

cres. f

our Re-deem-er from ev - er - last - ing is . . Thy name.

cres. f

p

Thou, O Lord, art our Fa - ther, . . Thou art . . our

Thou, O Lord,

cres.

Fa - ther ; our Re-deem-er from ev - er - last - ing, our Re is

cres.

f

. deem-er from ev - er - last - ing is Thy name, . . is

f

THOU, O LORD, ART OUR FATHER.

[No. 90.]

Thy name. The hour cometh, and now is, the

p

p

This system contains the first vocal line and the first piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The vocal line begins with a half rest followed by a quarter note 'Thy', then a half note 'name.', followed by a half rest, then a quarter note 'The', then a half note 'hour', then a quarter note 'cometh,', then a half note 'and', then a quarter note 'now', then a half note 'is,', then a quarter note 'the'.

Sw. p

This system contains the second vocal line and the second piano accompaniment line. The vocal line continues with a half note 'the'.

hour cometh, and now is, when the true worshippers shall

cres. *p*

cres. *p*

This system contains the third vocal line and the third piano accompaniment line. The vocal line begins with a half note 'hour', then a half note 'cometh,', then a half note 'and', then a half note 'now', then a half note 'is,', then a half note 'when the', then a half note 'true', then a half note 'worshippers shall'.

cres. *p*

This system contains the fourth vocal line and the fourth piano accompaniment line. The vocal line continues with a half note 'shall'.

worship the Father in spir-it and in truth, in spir-it

This system contains the fifth vocal line and the fifth piano accompaniment line. The vocal line begins with a half note 'worship the', then a half note 'Father in', then a half note 'spir-it', then a half note 'and in', then a half note 'truth,', then a half note 'in', then a half note 'spir-it'.

This system contains the sixth vocal line and the sixth piano accompaniment line. The vocal line continues with a half note 'spir-it'.

and in truth, the hour cometh, and now is, the hour

cometh, and now is, when the true worshippers shall

worship the Father in spir - it and in truth, in

cres.

cres.

cres.

dim.

p

dim.

p

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is divided into three systems. The first system contains the first line of the vocal melody and the piano accompaniment. The second system contains the second line of the vocal melody and the piano accompaniment. The third system contains the third line of the vocal melody and the piano accompaniment. The lyrics are written below the vocal melody. The score includes dynamic markings such as *cres.* (crescendo), *dim.* (diminuendo), and *p* (piano).

spir-it and in truth. . . Thou, O Lord, art our Fa - ther,

The first system of music is written for a four-part choir (Soprano, Alto, Tenor, Bass) in G major (one sharp). The melody is in the Soprano part. The lyrics are 'spir-it and in truth. . . Thou, O Lord, art our Fa - ther,'.

Thou . . . art our Fa - ther; our Re - deemer from ev - er .

The second system of music continues the four-part setting. The lyrics are 'Thou . . . art our Fa - ther; our Re - deemer from ev - er .'. The music features a crescendo leading to a forte (f) dynamic.

. . . last - ing is Thy name, our Re - deem - er,

. . . er is Thy name, *Ped. pp*

The third system of music continues the four-part setting. The lyrics are '. . . last - ing is Thy name, our Re - deem - er,'. The music features a decrescendo (dim.) leading to a piano (p) dynamic. The fourth line of music includes a pedal point (Ped.) and a very piano (pp) dynamic.

our Re - deem - er from ev - er - last - ing is Thy name.

The fourth system of music concludes the four-part setting. The lyrics are 'our Re - deem - er from ev - er - last - ing is Thy name.' The music features a decrescendo (dim.) leading to a piano (p) dynamic, followed by a very piano (pp) dynamic. The system includes a rallentando (rall.) marking and a pedal point (Ped.).

Lamentations iii. 22, 23; Psalms lxxviii. 19; xxxvi. 10.

J. BOOTH

Larghetto.

p

It is of the Lord's mercies that we are not con-sum-ed, be -

p *f*

- cause His compassions fail not. They are new ev-ery morn-ing,

Andante.

p

great is Thy faith-ful-ness. Blessed, blessed, bless-ed be the

Lord, . . who dai-ly load-eth us with His ben-e-fits,

cres. *mf*

cres. *mf*

e-ven the God, the God of our sal-va-tion, e-ven the God, the

God of our sal - va - tion.

Sw.

pp

mf

O con - tinue Thy lov - ing - kindness, Thy lov - ing -

mf

ff

ff

ff

ff

- kindness un-to them that know Thee; and Thy righteousness to the

pp rall.

molto rit.

upright in heart, and Thy righteousness to the upright in heart. A - men.

pp rall.

molto rit.

Lamentations iii. 24-26.

E. J. HOPKINS.

Moderato. (♩ = 72.)

The first system of the musical score is in treble and bass clefs with a key signature of one sharp (F#) and a 3/2 time signature. The tempo is marked 'Moderato' with a quarter note equal to 72 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The lyrics are: 'The Lord is my por - tion, saith my soul; . . therefore will I'.

The second system continues the melody and accompaniment. The lyrics are: 'hope, will I hope in Him. The Lord . . is good unto them . . that'.

The third system continues the melody and accompaniment. The lyrics are: 'wait for Him, to the soul . . that seeketh Him, that seek - eth Him, the'.

The fourth system continues the melody and accompaniment. The lyrics are: 'Lord is good unto them . . that wait for Him, to the soul that'.

The fifth system continues the melody and accompaniment. The tempo is marked 'A little quicker.' The lyrics are: 'seeketh Him, that seek - eth Him. It is good that a man should both'.

hope and qui-et-ly wait, should qui-et-ly wait for the sal-

-vation of the Lord, a man should both hope.. and qui-et-ly

wait,.. and qui-et-ly wait for the sal-vation of the Lord, should

should

dim. *rall.* *Original time.*
qui-et-ly wait for the sal-vation of the Lord. The
dim. *rall.*
qui-et-ly wait for . . . the Lord.

cres.
Lord is my por-tion, saith my soul; therefore will I
cres.

hope, will I hope . . in Him, . . therefore will I hope, will I

hope . . in . . Him, will I hope in Him, will I hope in Him.

f *rall.*

93

They that be wise.

Daniel xii. 3.

Firmly, and not too slow. ($\text{♩} = 60$).

J. M. BELL.

mf

They that be wise shall shine as the brightness, shine as the brightness of the

mf

fir - ma - ment; they that be wise, they that be wise . . shall shine as the

brightness of the fir - ma - ment, shine as the brightness of the

fir - ma - ment; and they that turn ma - ny, turn ma - ny to

righteousness, and they that turn ma - ny, turn ma - ny to

Rather faster. (♩ = 96.)

righteousness as the stars for ev - er and ev - er, the

cres.

stars for ev - er and ev - er, as the stars for . . ev - er and

cres.

cres.

ev - er, the stars for ev - er and ev - er, for

ev - er and ev er, for ev - er and ev - er.

cres. *f* *dim.*

cres. *f* *dim.*

Come, and let us return.

Hosea vi. 1; Isaiah lv. 7; Psalm cxvi. 1-5.

W. JACKSON.

Slowly and expressively.

p Come, and let us re - turn.. un - to . . the Lord, and *mf*

mf He will have mer - cy, have mer - cy up - on us; and to our
and He will have mer - cy up - on us; *cres.*

mf have mer - cy up - on us; *cres.*
rit. God, for He will a - bund - ant - ly par - don.

SOPRANOS. *A little faster.*

p I love the Lord, be - cause He hath heard my voice, and my suppli -
A little faster.

ca - tions. Be - cause He hath in - clin - ed His ear un - to me, . .

COME, AND LET US RETURN.

[No. 94.]

therefore will I call . . up - on Him as long as I live, will

f

call . . up - on Him as long as I live.

mf

ALL VOICES IN UNISON. *alla recit.*

mf

The sorrows of death

mf

com-pass'd me, the pains of hell gat hold up - on me: I found

dim.

cres - cen - do. rit.

trouble and sorrow. Then called I upon the name of the Lord.

p *cres - cen - do. rit.* *f*

f yea, our

Gracious is the Lord, gracious and right-e-ous; yea, our

f yea, our

God is mer - ci - ful.

God is mer - ci - ful. Who is like un-to the

God is mer - ci - ful.

Tempo 1mo.

p

Lord our God? Come, and let us re - turn un - to .. the

p

mf

Lord, and He will have mercy, have mercy up - on us;
and He will have mercy up - on us;

mf

mf

cres - *cen* - *do.* *dim. e rit.*

and to our God, for He will a - bundantly par - don.

cres - *cen* - *do.* *dim. e rit.*

cres - *cen* - *do.* *dim. e rit.*

a tempo.

pp

Come, and let us re - turn un - to the Lord. A - men, A - men.

pp

a tempo. *p*

pp a tempo. *p*

95 Rend your heart, and not your garments.

Joel ii. 13.

J. B. CALKIN.

p

Rend your heart, and not your garments, and turn un - to . . the

Lord your God: for He is gra - cious, gra - cious and mer - ci - ful,
for He is gra - cious and mer - ci - ful,

f and re - pent . . eth
p slow to an - ger, and of great kind - ness, and re - pent - eth
p

Him . . . of the e - vil, *cres.*
Him . . of the e - vil, and re - pent . . eth Him, . .
cres.

f and . . re - pent - eth Him *pp* of the e - - vil.
pp

Who is a God like unto Thee.

Micah vii. 18.

W. HATELY.

Moderato.

Who is a God like un - to Thee, who is a God like un - to

Thee, that par-doneth in - i - qui-ty, that par-doneth in - i - qui-ty, and

passeth by the transgression of the remnant of His her - it-age, and

passeth by the transgression of the remnant of His her - it-age?

Who is a God like un - to Thee? He re-taineth not His an - ger for

be-cause He de-
dolce.

ev - er, He retaineth not His an-ger for ev - er, be -

light-eth in mer - cy, be-cause He de-light-eth in mer - cy, in

- cause He de-light-eth in mer - cy, be-cause He de-light-eth in

mer - cy,

mer - cy, be - cause He de - light-eth, de - light-eth in mer - cy, be -

cause He de - light-eth in mer - cy, de-light-eth in mer - cy.

cause He de - light-eth in mer - cy, de-light-eth in mer - cy.

f *Tempo primo.*

Who is a God like un - to Thee? Who is a God like un - to Thee?

The Lord is good.

Nahum i. 7

First time QUARTET, second time CHORUS.

J. BELL.

Moderato. (♩ = 80.)

mf The Lord is good, the Lord is good, a strong - hold, a

strong - hold in the day . . of trou - ble, in the

rall. e dim.

The Lord is good, the Lord is good, a

a tempo.

day of trou - ble. a strong - hold, the

f

strong - hold,

Lord is good, a strong - hold, a strong - hold, a strong - hold in the

the Lord is good,

rall. e dim.

day of trou - ble, the day . . of trou - ble.

rall. e dim.

Slowly. First time QUARTET, second time CHORUS, cres.

And He knoweth them that trust in Him, He knoweth them that

trust in Him, He knoweth them that trust in Him, He knoweth,

He knoweth them that trust in Him, . . . He knoweth
knoweth them, He knoweth them that trust in Him, He know - eth
know - eth them that trust in Him,

them that trust, that trust in Him. Him.
them that trust, that trust in Him. Him. A - men.

The Lord is in His holy temple.

Habakkuk ii. 20.

Slowly.

mp

The Lord is in . . His ho - ly tem - ple, the

mp

Detailed description: This is the first system of a musical score. It features a treble and bass staff in G major (one sharp) and 3/2 time. The tempo is marked 'Slowly.' and the dynamics are 'mp' (mezzo-piano). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics 'The Lord is in . . His ho - ly tem - ple, the' are written below the treble staff.

Lord is in . . His ho - ly tem - ple: let all the

Detailed description: This is the second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'Lord is in . . His ho - ly tem - ple: let all the' are written below the treble staff.

earth keep si - lence be - fore Him, let all . . the earth keep

Detailed description: This is the third system of the musical score. The melody and accompaniment continue. The lyrics 'earth keep si - lence be - fore Him, let all . . the earth keep' are written below the treble staff.

si - lence be - fore Him, keep si - lence be - fore Him.

pp

Detailed description: This is the fourth and final system of the musical score. It concludes the piece. The dynamics are marked 'pp' (pianissimo). The lyrics 'si - lence be - fore Him, keep si - lence be - fore Him.' are written below the treble staff. The system ends with a double bar line.

Zephaniah iii. 14, 15.

H. E. BUTTON.

Allegro.

f Sing, sing, O daughter of Zi-on; shout, shout, O Is-ra-el;

sing, sing, O daughter of Zi-on; be glad and re-joyce with all . . the

be glad and re-joyce, be glad and re-joyce with all . . the
mf heart, be glad and re-joyce, be glad and re-joyce, O
mf heart, be glad and re-joyce, be glad and re-joyce with all . . the
 be glad, re-joyce, be glad, re-joyce with all the

heart,
 daughter, O daughter of Je-ru salem, be glad, re-joyce . .
 heart,
 heart,

heart,

with all the heart, O daughter . . of Je - ru - sa - lem.

O daughter of Je - ru - sa - lem.

* QUARTET. *Andante moderato.*

The Lord is in . . the midst of thee . . *mf* thou shalt not see

ev - il an - y more, the Lord is in . . the midst of thee :

thou shalt not see ev - il, thou shalt not see ev - il, *dim.*

thou shalt not see ev - il, thou shalt not see ev - il, thou shalt not see

* If possible, this movement should be sung unaccompanied.

ev - il an - y more, the Lord, . . the

Lord, . . the Lord is in the midst, in the midst of thee.

CHORUS. *Tempo lmo. (Allegro).*

f Sing, sing, O daughter of Zi-on; shout, shout, O Is - ra -

-el; sing, sing, O daughter of Zi-on; be glad and re -

be glad and re - joice, be
-joice with all . . the heart, be glad and re - joice, be
be glad, re - joice, be

SING, O DAUGHTER OF ZION.

[No. 99.]

glad and re - jice with all . . the heart,

-jice, be glad and re - jice, O daughter, O daughter of Je -
glad and re - jice with all . . the heart,

glad, re - jice with all the heart,

-ru - sa - lem, be glad, . . . re - jice . . . with

all . . the heart, O daugh - ter . . of Je - ru - sa - lem.

O daugh - ter of Je - ru - sa - lem

Rejoice greatly.

Zechariah ix. 9; Matthew xxi. 9;
Malachi iii. 2; Psalm xx. 9.

H. H. WOODWARD.

Allegro. (♩ = 108.)

Re - joice greatly, O . . daughter of Zi - on : be -

- hold, thy King cometh un - to thee, . . re - joice, re -

- joice, be - hold, thy King cometh un - to thee : He is

p *Sw.*

REJOICE GREATLY.

[No. 100.]

cres.

p

just, and having sal - va - tion, He is just, and having sal -

cres.

p

cres.

add Oboe.

f

va - tion. Ho - san - na to the Son of Da - vid;

f

cres.

f Gt.

Slower.

Blessed is He that cometh in the name.. of the Lord. . . .

Slower.

Slower.

QUARTET, *Slow.* (♩ = 69.)

p But who may a - bide the day of His com - ing? and
p But who may a - bide His com - ing?

CHORUS.
Largo. (♩ = 60.)

who shall stand when He . . ap - pear - eth? Save, Lord, and
p

cres. hear us, O King of Heaven, when we call up - on . . Thee.
dim. *p*
cres. *dim.* *p*

101 From the rising of the sun.

Malachi i. 11.

F. A. G. OUSELEY.

Moderato.

mf From the ris - ing of the sun un - to the going down of the
mf

f My name shall be great, shall be great a - mong . . the Gen -
 same *f* My name shall be great
 My name shall be great, shall be great a - mong the Gen -
f My name shall be great a - mong the Gen -

- tiles; *mf*
 tiles; and in ev' - - ry place, and in ev' - - ry
 - tiles;

un - to . . . My
 place in - cense shall be of - fer'd up un - to . . . My
 un - to . . . My

name:
 name: for My name shall be great a - mong . . the
 name: for My name shall be great a - mong the . . .

heathen, for My name shall be great a - mong the hea -
 heathen,

then, thus . . saith the Lord, thus saith the Lord.
 thus . . thus . .
 thus saith the Lord, thus saith the Lord.

From the ris - ing of the sun un - to the going down of the

mf

My name shall be great, shall be great a - mong . . .

same My name shall be great, shall be great great a .

f My name shall be great a -

. . . the Gen - tiles;

-mong the Gen - tiles; and in ev' - ry place, and in

-mong the Gen - tiles;

ev' - ry place in - cense shall be of - fer'd up un - to . . .

un -

un -

un -

- to . . . My name, thus saith the Lord.

- to . . . My name, thus saith the Lord.

- to . . . My name, thus saith the Lord.

Consider the lilies.

Matthew vi. 28, 29.

H. G. TREMBATH.

Andante. *cres.* *dim.*

mp *mp* *cres.* *dim.*

Con - sider the lil - ies of the field, how they grow; they toil not, they

dim. *mp*

toil not, neither do . . they spin, con - sider the lil - ies, con - sider the

dim. *p* *mp*

neither do they spin, . .

cres.

lil - ies of the field, how they grow; they toil not, they toil not, neither

cres.

Con moto. and yet I . say unto you,

mf *cres.*

do . . they spin : and yet . . I say un-to you, That even

mf

and yet . . I say . . un-to you,

Con moto. *cres.*

and yet . . I . say un-to you,

Sol - o-mon in all his glo - ry, ev - en Sol - o-mon in all his

CONSIDER THE LILIES.

dim. . . > e . . rit. > *dim. these. . .* *Slowly.* *mp*

glory was not arrayed like one of these. Con - sider the lil - ies, con -

dim. . . > e . . rit. > *dim. these. . .* *Slowly.* *mp*

Tempo 1mo. *cres.* *dim.*

- sid - er the lil - ies of the field, how they grow; they toil not, they

cres. *dim.*

cres. molto. *f* *con moto.*

toil not, neither do . . they spin: yet Sol - o - mon in all his glo - ry was not ar -

cres. molto. *f* *con moto.*

rit. . . e . . dim.

- rayed like one of these, Sol - o - mon in all his glo - ry was not ar -

rit. . . e . . dim.

. . . molto. *Adagio.* *pp*

rayed like one of these. Con - sid - er the lil - ies, con - sid - er.

. . . molto. *p Adagio.* *pp*

Matthew ix, 13; Luke xv. 10; 1 Timothy i. 15.

C. VINCENT.

Andante. (♩ = 63.)*p e legato.*

TENOR SOLO, OR ALL THE SOPRANOS.

I came not to call the right - eous, I

came not to call the right - eous, but sin - ners to re -

pent - ance, but sin - ners to re - pent - ance, I

came not to call the right - eous, but sin - - ners to re -

- pent - ance.

QUARTET, OR SEMI-CHORUS.

There is joy in the presence of the an - gels of God ov - er

CHORUS.

one sin - ner that re - pent - eth, There is joy in the presence of the

I CAME NOT TO CALL THE RIGHTEOUS.

[No. 103.]

an - gels of God, there is joy, *Sw.* there is joy, there is joy in the

ov - er one sin - ner that re - pent -
presence of the an - gels of God ov - er one sin - ner that re - pent -
ov - er one sin - ner that re - pent -

- eth, . . . that re - pent - - eth. *Allegro maestoso.* (♩ = 112.)
- eth, over one sin - ner that re - penteth. Faith - ful, faith - ful
- eth, . . . that re - pent - - eth.

faithful is the say - ing, and worth - y, worth - y of all ac - cep -

- ta - tion, faith - ful, faith - ful, faithful is the say - ing, that

ALL THE VOICES IN UNISON.

*a tempo.**cres.*

Christ Je - sus, Christ Je - sus

a tempo.

cres.

came in - to the world to save : : sin - ners,

f

Christ Je - - sus came in - to the

rit. e dim.

world to save : : sin - - - - ners.

rit. e dim.

I CAME NOT TO CALL THE RIGHTEOUS.

[No. 103.]

a tempo.

Faith - ful, faith - - ful, faith - ful is the

rall. al fine.

say - - ing, and worth - y, and worth - y of

rall. al fine.

rall. al fine.

molto ral.

all ac - cep - ta - tion. A - men, A - men.

molto rall.

Matthew xi. 28, 29.

Arranged from GOUNOD by J. B. THOMSON.

Slowly.

p Come un-to Me, come un-to Me, all ye that la-bour and

p

are heavy lad-en, and I will give, will give you rest, and

dim. I will give, will give you rest. . . Take My yoke up -

p

dim. *p*

- on you, and learn of Me; for I am meek and low-ly in

heart: and ye shall find rest un-to your souls, ye shall find

COME UNTO ME.

[No. 104.]

rest, ye shall find rest un - to your . . . souls. O come, . . .

come un - to Me, O come, . . . come un - to come, come un - to Me, O come, come un - to

Me, and I will give you rest, and I will give you rest.

105

Come unto Me.

Matthew xi. 28—30.

J. BOOTH.

Come un - to Me, Come un-to Me, all ye that la - bour

and are heavy lad - en, are heavy lad - en, and I will give you

rest, rest, I will give you rest. Take My yoke up -

pp *sf* *mf*

pp *sf* *mf*

on . . you, and learn of Me, learn . . of . . Me; for

and learn of Me; *p* for

p

I am meek and low - ly,

I am meek, for I am meek, for I am meek and low - ly, and

I am meek and low - ly,

low - ly in heart: and ye . . shall find rest . . . un -

pp

and ye . . shall find

to . . your . . souls, . . . ye shall . . . find

mf

mf

COME UNTO ME.

[No. 105.]

rest, . . find rest un - to your souls,

rest . . un - to . . your souls, ye
rest, . . find rest un : to your souls, ye shall find

un - to . . . your . . . souls, ye

shall find rest, . . . find rest un - to your
rest, . . . find rest . . . un - to . . . your

shall find rest, . . find rest un - to your

For My yoke . . is eas - y,

souls. For My yoke is eas - y, and My bur - den is

souls.

light, for My for My yoke is eas - y, and My bur - den is . .
yoke . . is eas - y,

light, *pp* for My yoke is eas - y, and My bur - den is

light. Come un - to Me, come, come un - to Me.

light, *mf* *pp* *rit.*

Matthew xxi. 9.

J. B. CALKIN.

Allegro maestoso.

Ho - san - na, Ho - san - na, Ho - san - na to the Son of

Da - vid, to the Son of Da - vid: Blessed is He that

com - eth, that cometh in the name of the Lord, in the name

of the Lord; . . Ho - san - na, Ho - san - na, Ho

- san - na in the high - - est. A - men. . .

Suffer the little children.

Mark x. 14.

H. GADSBY.

Not too slowly.

Suf - fer the lit - tle chil - dren to come un - to

p

Me, . .

Me, . . and for - bid them not, and for - bid them not: for of

p

such is the king - dom of God. . . Suf - fer the lit - tle

p

cres.

chil - dren to come un - to Me: for of such is the

p

*cres.**dim.*

king - dom, the king - dom of God.

Suf - fer the lit - tle

Suf - fer the lit - tle

p

*dim.**pp*

SUFFER THE LITTLE CHILDREN.

chil - dren to come un - to Me, . . and for - bid them not,

chil - dren to . . come un - to Me, . . and for - bid them not, and for -

. bid them not: for of such is the king - dom of God.

rall.

rall.

108

Suffer the little children.

Mark x. 14, 15.

E. PROUT.

Moderately fast.

mf

Suf - fer the lit - tle chil - dren to come un - to

Me, and for - bid . . them not,

Suf - fer the lit - tle

Suf - fer the lit - tle chil - dren to come un - to

chil - dren, . . the lit - tle chil - dren to come un - to

SUFFER THE LITTLE CHILDREN.

[No. 108]

cres.

Me, and for - bid them not, for - bid them not: for of such is the

cres.

Me, and for - bid them not,

king - dom of God, of such is the king - dom of God. . .

Crotchets as before.

Who - so - ev - er shall not receive the kingdom of God as a lit - tle

f

child, Who - so - ev - er shall not receive the kingdom of God as a lit - tle

child, he shall not en - ter there - in, he shall not en - ter there - in.

p

(MAGNIFICAT.)

E. BUNNETT.

Luke i. 46—55.

ALL THE VOICES IN UNISON.

f My soul doth mag-ni - fy the Lord, and my

Allegro. (♩ = 120.)

mf Diaps. Gt. with Sw. coupd. add Prin.

spir-it hath re - joic - ed in God my . . Saviour. For He hath re -

-gard - ed the low - li - ness, . . the low - li - ness of His hand -

-maid - en. For behold, from hence - forth all gen - er -

-a - tions shall call me . . blessed. For He that is might - y hath

mag - ni - fi - ed me; . . and ho - ly, ho - - ly is His name.

The harmonized portions may be sung either with or without accompaniment.

And His mer - cy is on them that fear Him through -

-out . . . all gen - er - a - - tions.

UNISON.

He hath shewed strength, shew - ed strength with His arm ; He hath

scat - ter - ed the proud in the im - ag - in - a - tion

of . . . their hearts. He hath put down the might - y from their

seat, . . and hath . . ex - alt - ed the hum - ble and

f

meek. He hath fill - ed the hun - gry with . . good

f

things; and the rich He hath . . sent emp - ty a - way.

p

He re - mem - b'ring His mer - cy hath help - en His ser - vant

p

f

Is - ra - el; as He pro - mised to our fore -

f

fa - thers, A bra - ham and his seed, .. for . ev - er.

UNISON.

Glo - ry be to the Fa - ther, and to . . . the Son, . . and

to the Ho - ly Ghost; As it was in the be - gin - ning, is

now and ev - er shall be: world with - out end. A - men.

My soul doth magnify the Lord.

Luke i. 46—55.

(MAGNIFICAT.)

J. STAINER.

Allegro.

f My soul doth mag-ni-fy the Lord, and my spir-it hath re -

Allegro. (♩ = 100.)

f

p
- joic - ed in God my Sa-viour. For He hath re -

p

- gard - ed the low - li - ness . . of His hand - maid - en.

mf For . . be - hold, from hence - forth all gen-er-ations shall call me

Slow.

ff *pp*

bless - ed. For He that is night - y hath mag - ni - fi - ed me; and

ff *pp*

Slow.

ff *pp*

Ped.

a tempo.

mf

ho - ly . . is . . His name. And His mer - cy is on

mf

a tempo.

mf

ff

them that fear Him, throughout all gen - er - a - tions. He hath shewed

ff

strength, shewed strength with His arm : He hath scatter - ed the proud

This system contains two staves of music. The upper staff is a vocal line in G major (one sharp) and 4/4 time, featuring a melody with eighth and quarter notes. The lower staff is a piano accompaniment in the same key and time, using a variety of chords and moving lines to support the vocal melody.

in the im - ag - in - a - tion . . of their hearts.

This system continues the musical piece. It features a vocal line and a piano accompaniment. The vocal line includes a dynamic marking of *p* (piano) at the beginning. The piano accompaniment also includes a *p* marking and provides harmonic support with chords and moving lines.

He hath put down . . the might - y from their seat, and

This system concludes the musical piece on this page. It features a vocal line and a piano accompaniment. Both parts include a dynamic marking of *f* (forte). The vocal line ends with a final cadence, and the piano accompaniment provides a strong harmonic foundation.

hath ex - alt - ed the humble and meek. He hath fill - ed the

hun - gry, the hungry with good things; and the rich he hath sent

emp - ty a - way. He re - mem - b'ring His mer - cy hath

holpen His servant Is - ra-el; as He prom - ised to our fore -

cen - do. fa - thers, A - bra - ham and his seed, for ev - er.

MY SOUL DOETH MAGNIFY THE LORD.

[No. 110.]

f a tempo.

Glo - ry be to the Fa - ther, and to the Son, and

a tempo.

to the Ho ly Ghost; As it was in the be - gin - ning, is

Slower.

now, and ev - er shall be : world with - out end. A - men.

Slower.

(MAGNIFICAT.)

Luke i. 46—55.

A. S. MARKS.

Allegro.

ALL THE VOICES IN UNISON.

mf

My soul . . doth

*Allegro.**mf**cres.**dim.*

mag - ni - fy the Lord, and my spir - it hath re - joic - ed in

*cres.**dim.*

God . . my Sa-viour. For He hath re - gard - ed the low - li -

- ness, . . the low - li - ness of His hand - maid - - en.

HARMONY:

f For be - hold, from hence - forth all gen - er - a - tions shall

f call . . me bless - ed. For He that is might - y hath

ff mag - ni - fied me; and ho - ly is His name.

pp *rall.*

pp *rall.*

VOICES IN UNISON.

a tempo.

mp

And His mer - cy is on them, . . on them that . .

a tempo.

mp

fear Him, throughout all gen - er - a - tions.

Poco animato.

f

He hath shewed strength . . . with His arm; He hath

Poco animato.

f

f

scat - ter - ed the proud in the im - ag - in - a - tion

MY SOUL DOTH MAGNIFY THE LORD.

[No. 111.]

marcato.

of their hearts. He hath put down the might - y from their

cres. ff rall. Tempo 1mo. p

seat, and hath ex - alt - ed the hum - ble and meek. He hath

cres. ff rall. Tempo 1mo. p

dolce. dim.

fill - ed the hun - gry with good things; . . and the

dolce. dim.

rich He hath . . sent . . emp - ty a - way.

p He re - mem - b'ring His mer - cy hath hol - pen His ser - vant

p

cres. Is - ra - el; as He prom - is - ed to our fore - .

cres.

p - fa - thers, A - bra - ham and his seed, . . . for ev - er. *pp* *rall.*

p *pp* *rall.*

VOICES IN UNISON.

f Glo - ry be to the Fa - ther, and to the Son, and

f

MY SOUL DOTH MAGNIFY THE LORD.

[No. 111.]

to the Ho - ly Ghost; As it was in the be - gin - ning, is

now, and ev - er shall be: world with - out end. A - men.

112 Blessed be the Lord God of Israel.

Luke i. 68—79.

(BENEDICTUS.)

J. Goss.

With animation.

Blessed be the Lord God of Israel, for He hath visited and re-deemed His

Allegro. (♩ = 100.)

f Gt.

peo - ple; And hath rais-ed up a might-y sal - va - tion

This system contains the first five measures of the piece. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff, both in the key of D major. The lyrics are: 'peo - ple; And hath rais-ed up a might-y sal - va - tion'.

for us, in the house of His ser - vant Da - - vid;

This system contains measures 6 through 10. The vocal melody continues with the lyrics: 'for us, in the house of His ser - vant Da - - vid;'. The piano accompaniment provides harmonic support.

As He spake by the mouth of His ho - ly proph - ets, which have been since the

This system contains measures 11 through 15. The vocal melody continues with the lyrics: 'As He spake by the mouth of His ho - ly proph - ets, which have been since the'. The piano accompaniment concludes the system.

BLESSED BE THE LORD GOD OF ISRAEL.

No. 112.

world be - gan: That we should be sav - ed from our

and from the hands of all that hate . . . us ;
rall. e dim.

en - emies, and from the hands of all that hate . . us ;
rall. e dim.

To perform the mercy promised to our fore - fathers, and to re -

Ch. (or Sw.)

- member His ho - ly covenant; To perform the oath which He

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes in both hands, supporting the vocal line.

sware to our fore - fa - ther A - braham, that He . . . would
that He would

The second system continues the musical piece. The vocal line has a slight pause after 'that He . . . would' before continuing with 'that He would'. The piano accompaniment provides harmonic support with sustained chords and moving lines in the bass.

give us, That we be-ing de - liv-er-ed out of the hand of our

The third system concludes the musical piece. The vocal line ends with a half note G4. The piano accompaniment features a final chord in the right hand and a sustained bass line. The system is marked with a double bar line at the end.

enemies might serve Him without fear, In ho - li - ness and

dim.

right - eous - ness be - fore Him, all the days of our life.

f And thou, child, ... shalt be call - ed the prophet of the Highest :

Gt.

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 2/4 time signature. The score is divided into four systems. The first system contains the vocal melody and piano accompaniment for the first line of the hymn. The second system continues the melody and accompaniment, marked with a piano dynamic. The third system contains the vocal melody and piano accompaniment for the second line of the hymn. The fourth system continues the melody and accompaniment, marked with a forte dynamic. The piano part includes a guitar-like texture in the final system, indicated by the 'Gt.' marking.

for thou shalt go before the face of the Lord . . . to pre -

pare His ways; To give knowledge of sal - va - tion un - to His

Ch. (or Sw.)

peo - ple, for the re - mis - sion of their sins, Through the ten - der

dim.

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'for thou shalt go before the face of the Lord . . . to pre -', 'pare His ways; To give knowledge of sal - va - tion un - to His', 'Ch. (or Sw.)', and 'peo - ple, for the re - mis - sion of their sins, Through the ten - der'. The piano accompaniment includes a 'dim.' (diminuendo) marking in the fourth system.

BLESSED BE THE LORD GOD OF ISRAEL.

[No. 112.]

rall.

mer-cy of our God; where-by the day-spring from on high hath

rall.

cres.

vis - it - ed us, To give light to them that sit in dark - ness,

Moderato.

and in the shad - ow . . of death, and to guide our

mp

and in the shad - ow of death,

and in the shad - ow . . of death, *Moderato.*

mp

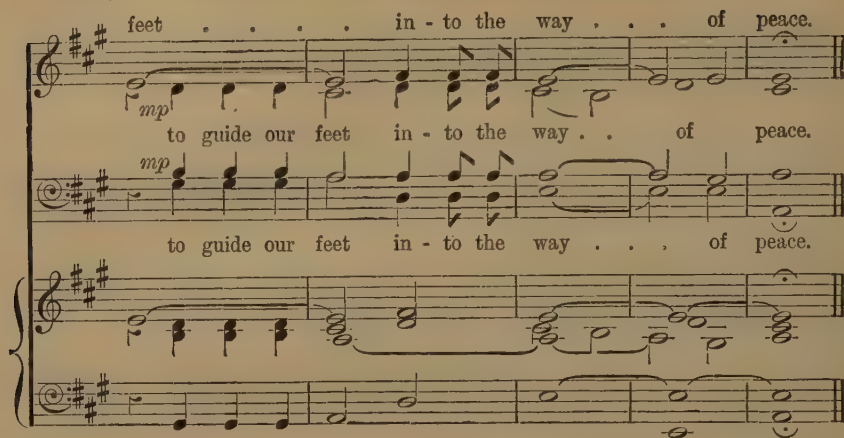
Gt. Diaps. Sw. coupled.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The tempo markings are 'rall.' (rallentando) and 'Moderato'. The piano part includes dynamic markings 'cres.' (crescendo), 'mp' (mezzo-piano), and 'Gt. Diaps. Sw. coupled.' (Great Diapason Swell Coupled). The lyrics are: 'mer-cy of our God; where-by the day-spring from on high hath vis - it - ed us, To give light to them that sit in dark - ness, and in the shad - ow . . of death, and to guide our and in the shad - ow of death, and in the shad - ow . . of death, Moderato.' The score is arranged in three systems, each with vocal staves and piano accompaniment.

feet . . . in - to the way . . . of peace.

mp to guide our feet in - to the way . . . of peace.

mp to guide our feet in - to the way . . . of peace.



The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (D major). It contains the lyrics 'feet . . . in - to the way . . . of peace.' with a melodic line of eighth and quarter notes. The middle staff is a piano accompaniment in treble clef, marked *mp*, with the lyrics 'to guide our feet in - to the way . . . of peace.' It features a melody of eighth notes. The bottom staff is a piano accompaniment in bass clef, also marked *mp*, with the lyrics 'to guide our feet in - to the way . . . of peace.' It provides a harmonic foundation with eighth and quarter notes.

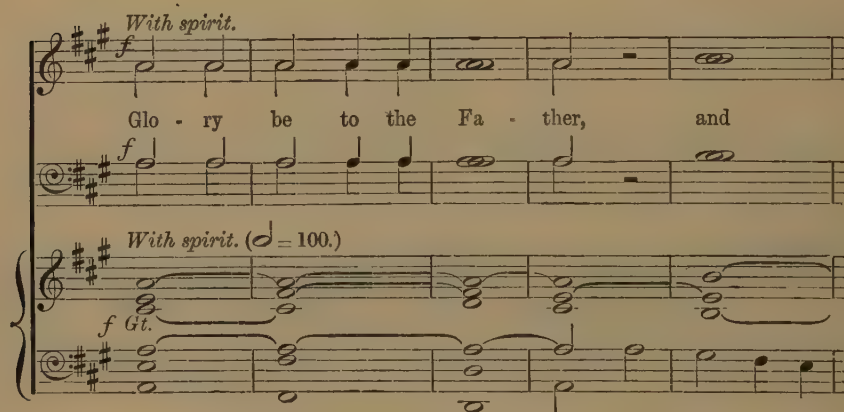
With spirit.

f Glo - ry be to the Fa - ther, and

f

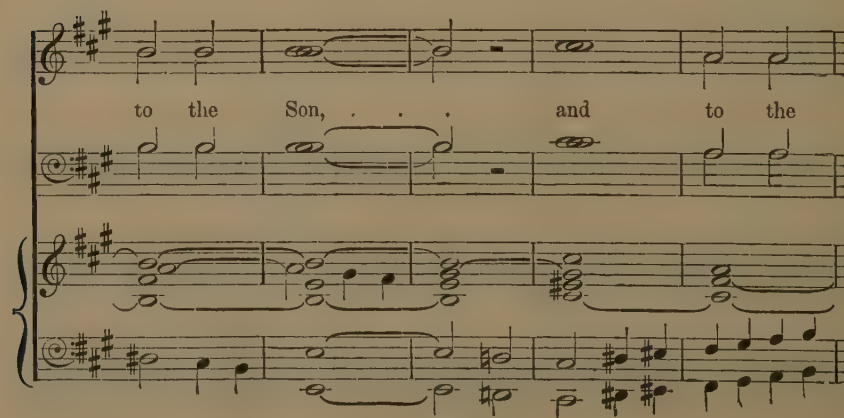
With spirit. (♩ = 100.)

f Gt.



The second system of music consists of three staves. The top staff is a vocal line in treble clef, marked *f* and *With spirit.*, with the lyrics 'Glo - ry be to the Fa - ther, and'. The middle staff is a piano accompaniment in treble clef, marked *f*, with the lyrics 'Glo - ry be to the Fa - ther, and'. The bottom staff is a piano accompaniment in bass clef, marked *f* and *With spirit. (♩ = 100.)*, with the lyrics 'Glo - ry be to the Fa - ther, and'. It includes a guitar part indicated by 'Gt.'.

to the Son, . . . and to the



The third system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics 'to the Son, . . . and to the'. The middle staff is a piano accompaniment in treble clef with the lyrics 'to the Son, . . . and to the'. The bottom staff is a piano accompaniment in bass clef with the lyrics 'to the Son, . . . and to the'.

Ho - - ly Ghost; As it was in the be -

- gin - ing, . . is now, and ev - er shall be: world

with - out end. . . . A - - men.

113 Blessed be the Lord God of Israel.

Luke i. 68-79.

(BENEDICTUS.)

A. W. MARCHANT.

Allegro moderato.

ALL THE VOICES IN UNISON.

cres

cen

p Bless - ed be the Lord God of Is - ra - el, for He hath

Allegro moderato.

cres

cen

vis - it - ed and re - deem - ed His peo - ple; And hath rais - ed up a

might - y sal - va - tion for us, in the house of His ser - vant Da -

vid; As He spake by the mouth of His ho - ly

prophets, which have been since the world be - gan: . . . That

f *mf* *dim.* *mf*

This system contains the first two staves of music. The vocal line (treble clef) begins with a melody in B-flat major, marked *f* (forte). The piano accompaniment (grand staff) provides harmonic support. Dynamics include *f*, *mf* (mezzo-forte), *dim.* (diminuendo), and *mf*.

we should be sav - ed from our en - e - mies, and from the

cres. *cres.*

This system contains the next two staves. The vocal line continues the melody, marked *cres.* (crescendo). The piano accompaniment also features a *cres.* marking. The system concludes with a *cres.* marking on the piano part.

hands of all that hate . . . us; To per - form the mer - cy

mf *mf*

This system contains the final two staves. The vocal line continues with the melody, marked *mf* (mezzo-forte). The piano accompaniment also features *mf* markings. The system concludes with a *mf* marking on the piano part.

prom - is - ed to our fore - fa - thers, and to re - mem - ber His

This system consists of a vocal melody and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 4/4 time signature. The vocal line features a series of eighth and sixteenth notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

ho - ly cov - en - ant; To per - form the oath which He swore to our fore -

This system continues the vocal melody and piano accompaniment. It includes dynamic markings: *mf* (mezzo-forte) and *cres.* (crescendo). The piano accompaniment features a prominent bass line in the left hand, often using octaves or chords. The vocal line continues with a similar rhythmic pattern, emphasizing the text.

fa - ther A - braham, that He would give . . . us, . .

This system concludes the vocal melody and piano accompaniment. It includes a dynamic marking of *f* (forte). The piano accompaniment features a more active bass line, with frequent chord changes and moving lines. The vocal line ends with a sustained note, providing a sense of closure to the phrase.

BLESSED BE THE LORD GOD OF ISRAEL.

[No. 113.]

mf *cres.* *mf* *cres.* *mf* *cres.*

. . . That we be-ing de-liv-er-ed out of the hand of our

en-emies might serve Him with-out . . . fear, In ho-liness and

f *p* *f* *Without Organ.* *f* *pp*

righteousness be-fore . . . Him, all the days . . . of our

pp *pp* *pp*

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into four systems. The first system contains the vocal melody and piano accompaniment for the first line of the hymn. The second system continues the melody and accompaniment. The third system includes a section marked 'Without Organ' for the piano part. The fourth system concludes the piece. Dynamics include mezzo-forte (mf), crescendo (cres.), forte (f), piano (p), and pianissimo (pp). The tempo is marked 'Slower.' in the third system. The piano part includes a triplet in the first system and various chordal textures throughout.

Tempo lmo.

life. . . And thou, child, shalt be call - ed the prophet of the

Tempo lmo.

High - est: for thou shalt go be-fore the face . . of the

Lord to pre - pare His ways; . . To give knowledge of sal -

mf

mf

mf

The musical score is written for voice and piano. It consists of five systems of staves. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The tempo is marked 'Tempo lmo.' (Lento). The dynamics include 'ff' (fortissimo) and 'mf' (mezzo-forte). The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be common time (C).

BLESSED BE THE LORD GOD OF ISRAEL.

[No. 113.]

- va - tion . . un - to His peo - ple, . . for the re - mis - sion

of their sins, Through the ten - der mer - cy of our God ; . . where-

- by the day - spring from . . on high, . . where - by the

day - spring . . from on high . . . hath vis - it -

f *ff* *dim.*

ed . . . us, To give

Slower. *p*

sempre legato. *Slower.*

dim. e rall. *p*

light to them that sit in dark - ness,

BLESSED BE THE LORD GOD OF ISRAEL.

[No. 113

and in the shad - ow of death, . . .

pp *morendo. ppp*

a tempo. and to guide our feet in - to the way . . of peace.

a tempo. and to guide our feet in - to the way of peace.

a tempo.

a tempo. Without Organ. *Organ.*

p *pp*

Without Ped.

Allegro moderato.

ff Glo - ry be to the Fa - ther, and . . to the

ff

Allegro moderato.

ff *Ped.*

Son, and to the Ho - ly Ghost; As it was in the be -

- gin - ning, is now, and ev - er shall be: world with - out . .

end. A - - men, A - - men, A - men.

rall.

rall.

rall.

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into five systems. The first system contains the vocal melody and piano accompaniment for the first line of the text. The second system continues the vocal melody and piano accompaniment for the second line of the text. The third system continues the vocal melody and piano accompaniment for the third line of the text. The fourth system contains the vocal melody and piano accompaniment for the final line of the text, which includes the word 'end.' and the phrase 'A - - men, A - - men, A - men.' The fifth system contains the piano accompaniment for the final line of the text, which includes the word 'end.' and the phrase 'A - - men, A - - men, A - men.' The score includes various musical notations such as notes, rests, and dynamic markings like 'rall.' (rallentando).

Behold, I bring you good tidings.

Luke ii. 10, 11.

J. Goss.

Allegro. (♩ = 104.)

f Behold, behold, I bring you good tidings, I bring you good

tidings of great joy, . . which shall be to all peo - ple.

Be - hold, . . . I bring you good tid - ings, I

Be - hold, I bring you good tidings, I bring you good tidings of

bring you good tidings, I bring you good tidings, I bring you good tidings of

great . . joy, I bring you good tidings of great

great joy, which shall be, shall be to all people, all - peo - -

ple.

TENORS AND BASSES. *f*

For un - to you is born this day . . . in the

mf

ci - ty of David a Sav - iour, which is Christ the Lord, For

f

un - to you is born this day . . . in the ci - ty of

un - to you.. is born this day in the ci - ty, in the ci - ty of

un - to you.. is born this day in the ci - ty, the ci - ty of

BEHOLD, I BRING YOU GOOD TIDINGS.

[No. 114.]

David a Sav - iour, a Sav - iour, a

which is Christ, a Sav - iour, which is Christ, .
Saviour, which is Christ, a Sav - iour, which is Christ the
Christ, . . which is : Christ, a Sav - iour, which is Christ,

which is Christ the Lord.
Lord, is Christ . . the Lord.
. . . which is Christ the Lord.
is Christ the Lord.

is Christ the Lord.

f Behold, I bring you good tidings, I bring you good tidings of

For un - to

great joy, which shall be to all peo-ple. For un - to

you is born this day, this day in the ci - ty of Da - -

you is born this day, this day in the ci - ty of Da - -

For un - to you is born this

vid, For un - to you is born this day . in the

vid, For un - to you is born this day . . in the ci - ty, the

day, For un - to you is born this day in the ci - ty, the

ci - ty of Da - vid a Sav - iour, which is Christ, . a

Christ, a

Più lento.

Saviour, which is Christ . . the . . Lord . . .

115 Let us now go even unto Bethlehem.

Luke ii. 15, 10, 11.

J. L. HATTON.

Andante.

Quasi recit.

Let us now go ev-en un-to Beth-lehem, and

Andante.

p e sostenuto.

a tempo.

see this thing which is come to pass, which the Lord hath made known, which the
which the Lord hath made

a tempo.

Lord hath made known, which the Lord hath made known, which the
known, which the Lord hath made known, which the

made known un - to us.

f

f

f

Trumpet.

This system contains the first two staves of music. The vocal staves (soprano and alto) begin with a rest, followed by the lyrics "made known un - to us." The piano accompaniment starts with a series of chords and eighth notes, marked with a forte (*f*) dynamic. A trumpet part enters in the middle of the system, playing a melodic line.

This system continues the piano accompaniment from the first system, featuring a series of chords and eighth notes in both the treble and bass staves.

Allegro moderato.

For the an - gel said un - to us,

f

f

Allegro moderato.

This system contains the third and fourth staves of music. The tempo is marked *Allegro moderato.* The vocal staves begin with a rest, followed by the lyrics "For the an - gel said un - to us,". The piano accompaniment continues with a series of chords and eighth notes, marked with a forte (*f*) dynamic. The tempo marking *Allegro moderato.* appears again at the end of the system.

good

Fear not, fear not : for, be - hold, I bring you good tid - ings,

good

tid - - ings of great joy,

bring good tid - ings of . . great joy, for, be -

bring good tid - ings of great joy,

tid - - ings, bring good tid - ings of great joy,

- hold, for, be - hold, for, be - hold, I bring you good tid - ings

of great joy.

Trumpet.

Without Pedal.

This system contains the first two systems of music. The first system has a vocal line with the lyrics 'of great joy.' and a piano accompaniment. The second system introduces a trumpet part and continues the piano accompaniment.

ff

For un-to you is born this day in the ci - ty of Da - vid

ff

(Trump.)

ff

Ped.

This system contains the third and fourth systems of music. The vocal line continues with the lyrics 'For un-to you is born this day in the ci - ty of Da - vid'. The piano accompaniment is marked *ff* and includes a pedal instruction. A trumpet part is also present, marked *(Trump.)*.

pp

a Sav - iour

pp

Without Organ.

Without Pedal.

Ped.

This system contains the fifth and sixth systems of music. The vocal line continues with the lyrics 'a Sav - iour'. The piano accompaniment is marked *pp* and includes a 'Without Organ' instruction. The system concludes with a 'Without Pedal' instruction and a final pedal mark.

LET US NOW GO EVEN UNTO BETHLEHEM. [No. 115.]

which is Christ the Lord. . . . Halle - lu - jah !

Trumpet. *ff*

L.H.

Halle - lu - jah ! a Sav - iour which is

pesante. *ff*

Christ the Lord. Halle - lu - jah ! Halle - lu - jah ! Halle - lu - jah ! A -

A - men, A -

Without Pedal. *Ped.*

LET US NOW GO EVEN UNTO BETHLEHEM.

[No. 115.]

A - - men, Halle - lu-jah! A - men, A - men,

- lu-jah! A - men, Hal - le - lu-jah! A - men,
- lu-jah! A - men, Halle - lu-jah! A - men, A - - -

- men, A - men, A - men, A - - men,

- men, A - - - men, Hal-le - lu - jah! Hal-le -

- lu-jah! Hal-le - lu - jah! A - men. . . .

116 Lord, now lettest Thou Thy servant.

(NUNC DIMITTIS.)

Luke ii. 29—32.

E. BUNNETT.

Slowly. ALL THE VOICES IN UNISON.

Slowly. *p* Lord, now lettest Thou Thy

ser - vant de - part . . in peace, in peace, ac - cord - ing to Thy

mf Con moto. word . . For mine eyes have seen, have seen Thy sal - va - tion, Which
Con moto.

f Thou hast pre - par - ed be - fore the face of all peo - ple ; To

be a light to light - en the Gen - tiles, and to be the

glo - ry of Thy peo - ple Is - ra - el. Glo - ry be to the Fa - ther, and

to the Son, . . and to the Ho - ly Ghost ; As it was in the be -

- gin - ning, is now, and ev - er shall be : world without end. A - men.

117 Lord, now lettest Thou Thy servant.

(NUNC DIMITTIS.)

J. STAINER.

Luke ii. 29—32.

Moderato.

Lord, now let - test Thou Thy ser - vant de - part . . in

Moderato. (♩ = 100.)

peace, ac - cord - ing to Thy . . word: For mine eyes have

seen Thy sal - va - tion, Which Thou hast pre - pared before the

seen Thy sal - va - tion, Which Thou hast pre - pared before the

LORD, NOW LETTEST THOU THY SERVANT

[No. 117.]

face of all peo - ple; To be a light to light - en the

Gentiles, and to be the glo - ry of Thy peo - ple Is - ra - el, to

be the glo - ry of Thy peo - ple . . Is - ra - el. Glo - ry

be to the Fa - ther, and to . . the Son, and to the

Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er

shall be : world without end. A - men, A - men, A - men.

118 Lord, now lettest Thou Thy servant.

Luke ii. 29-32.

(NUNC DIMITTIS.)

A. S. MARKS.

Slowly.

pp Lord, now lettest Thou Thy

The first system of musical notation for the hymn. It consists of a treble and bass staff in G major (one sharp) and 3/2 time. The tempo is marked 'Slowly.' and the dynamics are 'pp' (pianissimo). The lyrics 'Lord, now lettest Thou Thy' are written below the notes.

pp servant de - part in peace, ac - cord - ing to Thy word: . . For mine

The second system of musical notation. It continues the melody and accompaniment. The lyrics 'servant de - part in peace, ac - cord - ing to Thy word: . . For mine' are written below the notes. The dynamics are 'pp'.

cres. eyes have seen, have seen Thy sal - va - tion, Which Thou hast pre -

The third system of musical notation. It continues the melody and accompaniment. The lyrics 'eyes have seen, have seen Thy sal - va - tion, Which Thou hast pre -' are written below the notes. The dynamics are 'cres.' (crescendo).

UNISON. f . par - ed be - fore the face of all peo - ple; To be a

The fourth system of musical notation. It continues the melody and accompaniment. The lyrics '. par - ed be - fore the face of all peo - ple; To be a' are written below the notes. The dynamics are 'UNISON.' and 'f' (forte).

ff light to light - en the Gen - tiles, and to be the dim.

The fifth system of musical notation. It continues the melody and accompaniment. The lyrics 'light to light - en the Gen - tiles, and to be the' are written below the notes. The dynamics are 'ff' (fortissimo) and 'dim.' (diminuendo).

dim - in - u - en - do.

glo - ry of . . Thy peo - ple Is - - ra - el.

dim - in - u - en - do. p

Allegro.

f Glo - ry be to the Fa - ther, and to the Son, and

Allegro. f

to the Ho - ly Ghost; As it was in the be - gin - ning, is

now, and ev - er shall be: *f* world with - out end. *A - men.*

f

Let your loins be girded.

Luke xii. 35, 36.

G. F. COBB.

Larghetto. (♩ = 96.)

First system of the musical score. It consists of a treble and a bass staff in 4/4 time. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a half note G3, followed by quarter notes A3, B3, and C4. The melody continues with eighth and sixteenth notes. Dynamics include *mf* (mezzo-forte) and *mf* (mezzo-forte).

Let your loins be gird - ed, be

Second system of the musical score. The treble staff continues the melody with eighth and sixteenth notes, ending with a half note G4. The bass staff continues with eighth and sixteenth notes, ending with a half note G3. Dynamics include *dim.* (diminuendo) and *dim.* (diminuendo).

gird - ed a - bout, and your lamps, your lamps . . .

Third system of the musical score. The treble staff continues the melody with eighth and sixteenth notes, ending with a half note G4. The bass staff continues with eighth and sixteenth notes, ending with a half note G3. Dynamics include *cres* (crescendo), *cen* (crescendo), and *do.* (diminuendo).

burn - - ing, let your loins be gird - ed, be

Fourth system of the musical score. The treble staff continues the melody with eighth and sixteenth notes, ending with a half note G4. The bass staff continues with eighth and sixteenth notes, ending with a half note G3. Dynamics include *f marcato.* (forte marcato), *ff con forza.* (fortissimo con forza), *f marcato.* (forte marcato), and *ff con forza.* (fortissimo con forza).

gird - ed a - bout, and your lamps - burn - ing, your lamps

mf

burning, let your loins be gird - ed, and your lamps . .

mf

dim.

burning; and be ye . . your - selves, . . be ye . . your .

dim.

poco cres.

- selves like un - to men that look for their lord, that

poco cres. *p*

mf

look for their lord, and be ye . . your - selves like

mf

men, like men that look, that look for their lord.

I will arise.

Luke xv. 18, 19.

R. CECIL.

Slowly.

p I will a - rise, I will a - rise and go to my Fa -

p

f - ther, and will say un - to Him, *p* Fa - ther, *pp* Fa - ther, *mf* I have

f *p* *pp* *mf*

sinned, have sinned, I have sinned against heaven, and be - fore Thee, and am

dim. no more wor - thy to be call - ed Thy son. *p* I will a - rise,

dim. *p*

f I will a - rise and go to my Fa - ther, *pp* my Fa - ther.

f *pp*

Behold the Lamb of God.

John i. 29.

Slowly.

A. E. GRELL.

mf Be-hold the Lamb of God, the Lamb of God, be-hold the Lamb of

God, be-hold the Lamb of God, which tak-eth a-way the

sin of the world, which tak-eth a-way.. the sin of the world. Be-

- hold the Lamb of God be-hold the Lamb, the Lamb of God, which

tak-eth a-way the sin of the world, which tak-eth a-way the

BEHOLD, THE LAMB OF GOD.

(No. 121.)

Slower.

sin of the world, which tak - eth a - way the sin of the world

Slower.

122

God so loved the world.

John iii. 16, 17.

J. STAINER.

Andante ma non lento. ($\text{♩} = 90.$)

cres.

God so loved the world, . . . God so loved the

p *cres.*

world, . . . that that He gave His on - ly be - got - ten Son, that

mf

who-so be - liev-eth, be - liev-eth in Him should not per - ish

p

This Anthem should, if possible, be sung without Accompaniment.

cres. *f* *p*

should not per-ish, but have ev - er - last - ing life. . For God

cres. *f* *p*

cres. *mf*

sent not His Son in-to the world to con-demn the world, God sent not His

cres. *mf*

p

Son in-to the world to con-demn the world; but that the world through

p

pp

Him might be sav - ed. God so loved the world, . .

pp

cres.

God so loved the world, . . that He gave His on-ly be - got - ten

that

cres.

mf Son, that who - so be - liev - eth, be - liev - eth in Him *p* should not

mf *p*

cres. per - ish, should not per - ish, but have ev - er - last - ing *f*

cres. *f*

cres. life, ev - er - last - ing life, ev - er - last - ing; ev - er -

cres.

dim. - last - ing life. *pp* God so loved the world, . .

dim *pp*

ppp *rall.* God so loved the world, . . God so loved the world.

ppp *rall.*

John iv. 23, 24.

H. SMART.

Andante. God is a Spir - it: and

God . . is a Spir - it, God is a Spir - it:

p *cres.*

they . . . that worship Him must wor - - ship Him . . . in

and they . . . that worship Him must worship Him in

spir - it and in truth.

spir - it and in truth. God is a Spir - it,

dim. *p* *p* *dim.*

God is a Spir - it: and they . . that worship Him must

pp *cres.* *pp* *cres.*

GOD IS A SPIRIT.

[No 123]

must wor - ship Him . . . in
worship Him in spir - it, wor - ship Him . . . in

spir - it and in truth :
spir - it, and in truth : for the Fa - ther
dim. for the Fa - ther

seeketh such to wor - ship Him, for the Fa - ther
p

seek - eth such, seek - eth such to wor - ship
f p

Him . . . God is a Spir - it.

John vi. 33—35.

J. STAINER.

Andante.

Sw.

Ped.

p Je - sus said un - to the peo - ple, The *mf*

p *mf*

bread of God is He which com - eth down from heaven, and

JESUS SAID UNTO THE PEOPLE.

[No. 124]

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with vocal staves and piano accompaniment.

System 1: The vocal parts enter with the lyrics "giv - eth life, and giv - eth life, life un -". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *f* (forte) and *ff* (fortissimo).

System 2: The vocal parts continue with the lyrics "to the world. Then said they un - to". The piano accompaniment includes a crescendo (*cres.*) and a fortissimo (*ff*) section. Dynamics include *p* (piano) and *ff*.

System 3: The vocal parts continue with the lyrics "Him, Lord, . . ev - ermore give us . . . this bread." The piano accompaniment includes a decrescendo (*dim.*) and a piano (*pp*) section. Dynamics include *ff* and *dim.*.

System 4: The vocal parts conclude the phrase. The piano accompaniment includes a decrescendo (*dim.*) and a piano (*p*) section. Dynamics include *ff* and *dim.*.

Je - sus said un - to them,

Andante. *pp* *cres.*
I am the bread of life, I am the bread of

life: he that cometh to Me, . . . shall nev - er hunger; he that be -

. lieveth on Me . . . shall nev - er thirst, he that cometh to

JESUS SAID UNTO THE PEOPLE.

[No. 124

Me . . shall nev - er hun - ger; and he that be .

pp *f* *cres.*

liev - eth on Me shall nev - er, nev - er

ff *p* *ff* *p*

thirst, shall nev - er thirst, shall nev - er

pp *rall.* *pp* *rall.*

thirst, A - men, A - men.

Adagio. *ppp*

Adagio.

If ye love Me.

John xiv. 15—17, 26, 27.

Andantino.

H. J. GAUNTLETT.

p *cres.*

If ye love Me, keep ye My com-mandments, keep ye My com-

p *pp*

mandments, if ye love Me, if ye love . . . Me.

p *pp* if ye love, ye love Me.

mf

And I will pray the Fa-ther, and He shall give you an-oth-er

mf

Com-fort-er, that He may a-bide with you, with you for

Com-fort-er, that He . . . that He . . . may a-

He . . . may a-bide, . . . may a-

Com-fort-er, that He, . . . that He may a-bide with

ev-er, for ev-er; *cres.*

bide with you for ev-er; ev-en the Spirit of truth; He He

you . . . for ev-er; *cres.*

dwelling with you, He shall be in you, He dwelling with you,

mf *dim.*

mf *dim.*

He shall be in you. The Com-fort-er, yea, the Ho-ly

p

p

Ghost, whom the Fa-ther will send un-to you, He shall teach you, shall

teach you all things, and bring all things to your re-membrance, whatso-ev-er

Peace, peace I leave, . . My

I have said, have said un-to you. Peace, My peace I leave with

Peace, My

p

Peace, peace, My peace I .

peace I . . leave with you, *cres.* *dim.*
 you, . . . I leave, . . My peace I leave with I
 peace I leave with you, I
 leave with you, I leave with you, My peace I . .

p *cres.* *dim.* *f*
 you, My peace I give un- to you. Let not your heart be
 give My peace to you.
dim. *cres.*
 give, My *p* peace I give un- to you.

dim. *f*
 trou- ble, nei- ther let it be a- fraid. If ye . .
dim. *f*
 keep ye, if ye

love Me, keep ye My com- mand- ments,
 love Me, keep ye, keep ye My com- mand - - ments.

dim. *p*
 if ye love . . Me, keep ye My . . com- mandments.
 keep ye, keep ye My com- mandments.
dim. *p*
 if ye love . . Me, keep ye My com- mand - - ments.

I will not leave you comfortless.

John xiv. 18—21.

Andante grazioso. ($\text{♩} = 50$)

B. STEANE.

mf

I will not leave you com - fort - less, I will not

mf

leave you com - fort - less: I will . . come to you. Yet a lit-tle

dim.

while, and the world seeth Me no more, seeth Me no more; but

dim.

A little faster. *cres.* *f* *cres.*

ye . . see Me: be - cause I live, . . ye shall live . . al -

A little faster. *cres.* *f* *cres.*

mf

so. At that day ye shall know that I am in My Fa - ther, and

mf

cres. *rit.* *a tempo.*

ye in Me, . . and I . . in you. He that hath My com-

cres. *rit.* *a tempo.*

he, . . he . . it is that lov - eth

- mandments, and keep - eth them, he, he it is that lov - eth

Me: *cres.*

Me: and he that lov - eth Me shall be lov - ed by My

cres.

Slowly. *mf*

Fa - ther, and I will love him, . . and will

p *mf*

pp

man - i - fest My - self . . to him. A - men. . .

My - self to him.

pp

127 And it shall come to pass in the last days.

Acts ii. 17, 18, 21.

Andante maestoso. (♩ = 60.)

M. B. FOSTER

First system of the musical score. It features a piano introduction in 4/4 time with a tempo of 60 beats per minute. The music is in a key with two flats (B-flat and E-flat). The upper staff contains a melody with notes like G4, A4, Bb4, and C5. The lower staff provides harmonic support with chords. Dynamics include *mf* (mezzo-forte), *f* (forte), *rit.* (ritardando), and *mf a tempo.* A *Ped.* (pedal) marking is present under the lower staff.

Second system of the musical score. It continues the piano introduction. The melody in the upper staff moves towards higher notes, including D5 and E5. The lower staff continues with harmonic accompaniment. The dynamic *mf marcato.* (mezzo-forte, marked) is indicated above and below the staves.

Third system of the musical score. This system begins the vocal entry. The lyrics "God, I will pour out of my Spirit, will pour out of my Spir - it up - on all" are written below the staves. The melody in the upper staff starts with a G4 and moves upwards. The lower staff provides accompaniment. A *cres.* (crescendo) marking is placed above and below the staves.

Fourth system of the musical score. The lyrics "and your sons shall prophesy, . . . your daugh - ters shall" are written below the staves. The melody in the upper staff continues with notes like A4, Bb4, and C5. The lower staff provides accompaniment. A *f* (forte) dynamic is marked above the upper staff.

Fifth system of the musical score. This system continues the vocal melody and piano accompaniment. The upper staff has a melody with notes like D5, E5, and F5. The lower staff provides harmonic support. The system concludes with a final chord in the piano part.

No. 127.] AND IT SHALL COME TO PASS IN THE LAST DAYS.

f

prophesy, . . your sons and your daugh - ters shall pro - phe -

p

sy, . . and your young men shall see vi - sions,

p Sw. sostenuto.

p *cres.*

and your old men shall dream dreams, shall see visions, shall dream

p *cres.*

p sostenuto. *cres.*

AND IT SHALL COME TO PASS IN THE LAST DAYS. [No. 127.]

dreams : And on my ser - vants and on my hand - maidens

dreams : And on my ser - vants and on my hand - maidens I will pour

Gt. f

I will pour out, will pour out *dim.*

I will pour out in those days . . of my

out, I will pour out in those days . . *dim.*

Spir - it ; . . and they shall prophesy, . . and they shall

p

p Sw.

Without Ped.

No 127.] AND IT SHALL COME TO PASS IN THE LAST DAYS.

p *poco a poco cres. ed accel.*

pro - phe - sy, . . they shall pro - phe - sy : And it shall come to

p *poco a poco cres. ed accel.*

p *Gt. mp* *Ped.*

f *Tempo lmo.*

pass, it shall come, shall come to pass, . . that who - so -

f *Tempo lmo.*

cres.

- ev - er shall call on the name, the name of the Lord, the name of the

cres.

cres.

The musical score is written for a vocal soloist and piano accompaniment. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into four systems. The first system contains the vocal entry and the first two staves of piano accompaniment. The second system continues the vocal line and piano accompaniment, including a 'Ped.' (pedal) marking. The third system features a 'Tempo lmo.' (tempo moderato) change and a 'f' (forte) dynamic marking. The fourth system continues the vocal line and piano accompaniment, with 'cres.' (crescendo) markings. The vocal line is written in a soprano or alto clef, and the piano accompaniment is in a grand staff (treble and bass clefs).

AND IT SHALL COME TO PASS IN THE LAST DAYS. [No. 127.]

Lord . . shall be sav - ed, shall be sav - ed, that who - so -

ev - er, who - so - ev - er shall call on the name of the

Lord, on the name of the Lord

Full Swell.

Gt. Diapasons.

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into four systems. The first system contains the first line of the vocal melody and the piano accompaniment. The second system contains the second line of the vocal melody and the piano accompaniment. The third system contains the third line of the vocal melody and the piano accompaniment. The fourth system contains the fourth line of the vocal melody and the piano accompaniment. The piano part includes various dynamic markings such as *ff*, *sff*, *rit.*, and *a tempo.* The score concludes with a *Full Swell.* marking and a *Gt. Diapasons.* instruction.

No. 127.] AND IT SHALL COME TO PASS IN THE LAST DAYS.

Gt. *ff* *poco dim.*

16 ft. Ped. coupled.

Piu lento. *ff*

shall be sav - ed, shall be

Piu lento. *mf*

Adagio. *mp* *p*

sav - ed, shall . . be sav - ed . . A . men . .

Adagio. *mp* *p*

128 Christ being raised from the dead.

Romans vi. 9.

G. J. ELVEY.

QUARTET, OR SEMI-CHORUS.

Andante.

mf Christ be-ing rais-ed from the dead, Christ

Christ be-ing rais-ed from the dead,
Christ be-ing rais-ed from the dead,
Christ be-ing

Christ be-ing rais-ed from the dead,
Christ be-ing rais-ed from the dead,
rais-ed, rais-ed from the dead,

di-eth no more, di-eth no more,
di-eth no more, di-eth no more,

di-eth no more, di-eth no more, di-eth no more,
di-eth no more, di-eth no more, di-eth no more,
di-eth no more, no more,

eth, no . . more, di - eth no . . more, no . .

eth no more, di-eth no more, no
di-eth no more, di-eth no more, no

more ;

CHORUS.

more ;

CHORUS.

more ;

death hath no more do - min-ion o - ver

more ;

more;

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff and a bass staff, both in the key of D major (two sharps). The treble staff begins with a whole rest, followed by a double bar line, and then a series of chords. The bass staff begins with a half note, followed by a half note, and then a series of eighth notes. The second system continues the melody in the treble staff and the accompaniment in the bass staff. The treble staff features a half note, followed by a half note, and then a series of eighth notes. The bass staff continues with eighth notes and quarter notes. The score is written in a clear, legible style with standard musical notation.

This musical score is for the 'Hallelujah' chorus from George Frideric Handel's oratorio 'Messiah'. It is arranged for a vocal soloist and an organ. The key signature is one sharp (F#), and the time signature is common time (C). The organ part is written on a grand staff with a treble and bass clef. The vocal part is written on a single staff with a soprano clef. The lyrics are: 'Him, death hath no more do - min-ion o - ver Him,'. The organ part features a prominent melody in the right hand, often with a sustained bass line in the left hand. The vocal part enters with a powerful 'Hallelujah' and continues with the lyrics. The score includes dynamic markings such as *f* (forte) and *pp* (pianissimo).

CHRIST BEING RAISED FROM THE DEAD.

[No. 128.]

death hath no more do - min - ion o - ver Him,

f *pp*

death hath no more, no more do - min - ion o - ver

f

Him, death hath no more do - min - ion

ff *f* *ff*

o - ver Him, no more do - min - ion o . . .

- ver Him.

129 Christ being raised from the dead.

Romans vi. 9—11.

Andante.

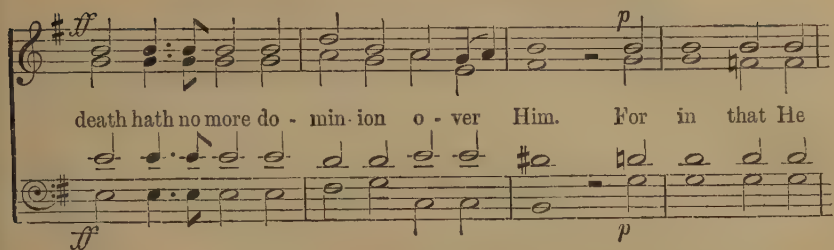
W. H. GILL.

mf Christ being raised from the dead, di - eth no more, Christ being raised

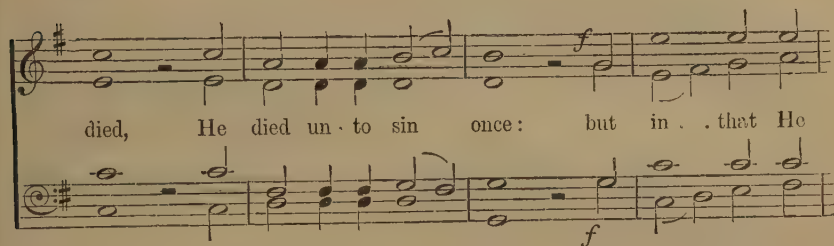
mf di - eth no more,

Ped. from the dead, di - eth no more; death hath no more do - min - ion o - ver Him,

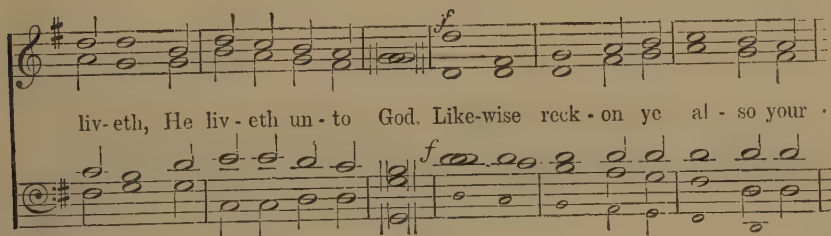
di - eth no more: *Ped. 8ve lower.*



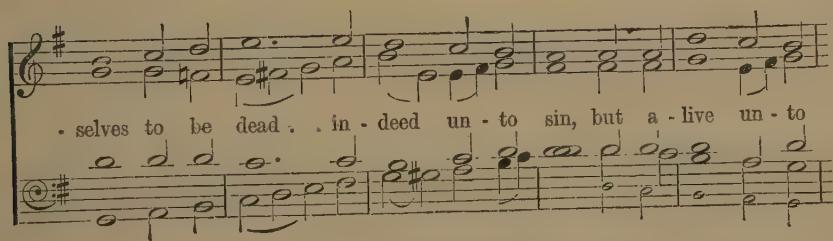
death hath no more do - min - ion o - ver Him. For in that He



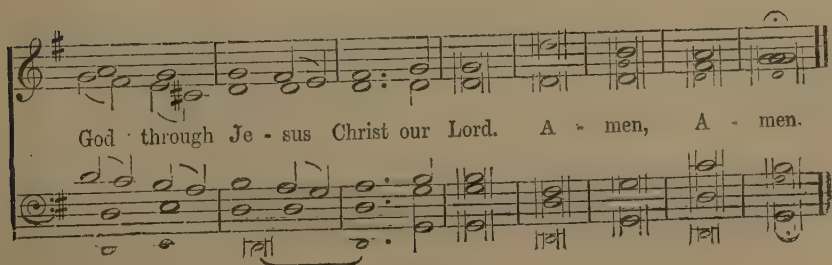
died, He died un - to sin once: but in . . that He



liv - eth, He liv - eth un - to God. Like - wise reck - on ye al - so your .



. selves to be dead . . in - deed un - to sin, but a - live un - to



God - through Je - sus Christ our Lord. A - men, A - men.

How lovely are the messengers.

Romans x. 15, 18.

Andante con moto. (♩ = 132.)

MENDELSSOHN.

ALTOS.

Andante con moto.

p sempre legato.

How love - ly are the mes - sen - gers that preach us the gospel of

peace, How love - ly are the mes - sen - gers that preach us the gospel of

peace, the gos - pel of peace, the messengers that preach . . us the

BASSES.

How lovely are the messengers that preach us the gospel of

gospel of peace, How love - ly

peace, How love - ly are the mes - sen - gers that preach us the gospel of

cres.

HOW LOVELY ARE THE MESSENGERS.

[No. 130.]

To all . . . the na - tions is
are they that preach us the gospel of peace. To all the na - tions is
To all
peace, the gos - pel of peace. To all the na - tions is
cen - do.
to all . . . the na - tions is
gone forth the sound of their words, to all the sound, the na - tions is
to all . . . the na - tions is
gone forth the sound of their words, . . . is gone forth the sound of their
gone, . . . is gone forth the sound their
gone, . . . is gone forth the sound of their words, the

The musical score is written for a vocal soloist and piano accompaniment. It features a key signature of one sharp (F#) and a common time signature (C). The vocal line is written on a single staff, while the piano accompaniment is written on a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'sf' (sforzando). The lyrics are interspersed between the musical staves, with some words appearing below the vocal line and others below the piano accompaniment. The overall structure of the piece is a single melodic line with piano accompaniment, typical of a hymn or a short song.

words. How

of . . . their words. How love - ly
 words. How love - ly are the mes - sengers that preach us the gospel of

sound. How love - ly are the

love - ly are the messengers that preach us the gospel of peace, . . .

are peace, the messengers that preach us, that preach us the gospel of the
 the messengers that preach us, the

messengers, the messengers that preach . . . us, . . . that

they *dim.* *p* To *p*
 peace, gospel of peace, that preach us the gos - pel of peace.

dim. *p*
 preach us the gospel of peace, the gos - pel of peace.

dim. *p*

(362)

HOW LOVELY ARE THE MESSENGERS.

[No. 130.]

all . . the na - tions is gone forth the sound of their words,

To all the na - tions, to

cres.

p

all . . the na - tions is gone forth the sound of their words, to

p

cres.

f

to all the na - tions,

cres.

all . . the na - tions is gone forth the sound of their words, is

is gone forth the sound of their

gone forth the sound of their words, . . . to all . . . the

words, . . . is gone forth the sound of their words, to all the

f

This system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes in the vocal parts, and chords and moving lines in the piano accompaniment. A forte (*f*) dynamic marking is present.

na - tions is gone forth the sound of their words, throughout all the

This system continues the musical piece with four staves. The vocal parts continue with the lyrics. The piano accompaniment provides harmonic support. The key signature remains one sharp.

lands their glad tid - - ings. . . How love-ly are the messengers that

p

dim. *p*

This system concludes the piece with four staves. The vocal parts end with the lyrics. The piano accompaniment features a decrescendo (*dim.*) and a piano (*p*) dynamic marking. The key signature remains one sharp.

HOW LOVELY ARE THE MESSENGERS

No. 130.

how love - ly they that
 preach us the gospel of peace, how love - ly are the mes - sen -
 how love - ly they that

preach us the gospel of peace, they that preach us the
 gers that preach us the gospel of peace, that preach us the
 preach, that preach us the

preach us the gospel of peace, the

gos - pel of peace.

dim. *p*

The musical score is written for a voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The melody is primarily in the treble clef, with piano accompaniment in both treble and bass clefs. The lyrics are written below the notes, with some words appearing on multiple lines. The score includes dynamic markings such as 'p' (piano) and 'dim.' (diminuendo). The piece concludes with a final cadence in the piano part.

The night is far spent.

Romans xiii. 12.

T. HEWLETT.

Andante.

let us

The first system of musical notation, featuring a treble and bass staff in G major (one sharp) and 2/2 time. The tempo is marked *Andante.* The melody begins with a half rest, followed by a half note G. The lyrics 'The night is far spent, .. the day is at hand : let us' are written below the notes. Dynamics include a piano (*p*) marking at the start and a crescendo hairpin.

there - fore, ..

The second system of musical notation. The melody continues with the lyrics 'there - fore, let us there - fore cast a - way the works of dark -'. The bass staff provides harmonic support. Dynamics include a piano (*p*) marking and a crescendo hairpin.

ness, the night is far spent, .. the day is at

The third system of musical notation. The melody continues with the lyrics 'ness, the night is far spent, .. the day is at'. Dynamics include a piano (*p*) marking at the start, a crescendo hairpin, and a forte (*f*) marking.

let us therefore

The fourth system of musical notation. The melody continues with the lyrics 'hand : let us therefore cast off the works of dark - ness, cast off the'. Dynamics include a piano (*p*) marking at the start and a crescendo hairpin.

*Without organ.**With organ.*

of dark -

cast off the works of dark - ness, and let us put on,

The fifth system of musical notation. The melody continues with the lyrics 'works of dark - ness, .. and let us put'. Dynamics include a mezzo-forte (*mf*) marking and a crescendo hairpin. The system concludes with a *rall.* (rallentando) marking.

ness,

THE NIGHT IS FAR SPENT.

[No. 131.]

and let us put . . on the ar - mour of light,
on, let us put . . on the ar - mour of light, and let us

rall. *a tempo.* The night, . . .
put . . on the ar - mour of light. The night is far
a tempo. p
rall.

the day is at hand : . . *f*
spent, . . the day is at hand : . . let us there-fore
f

cast off the works of dark-ness, and let us put on the

dim. e rall.
ar - mour of light, the ar-mour, the ar - mour of light.
dim. e rall.
the ar - - mour . of . . light.

132 Christ our passover is sacrificed for us

1 Corinthians v. 7, 8.

J. Goss.

Moderato. (♩ = 66.)

mp Christ.. our pass - o - ver is sac - ri - fic - ed for us:

cres. therefore let us keep the feast, therefore let us keep the feast,
cres. there - fore let us keep the feast,

SOPRANO SOLO. Slower.

not with the old leav-en, nor with the leav - en of
Slower.
p mal - ice and wickedness;

but with th'un-leav-ened bread of sin -

CHRIST OUR PASSOVER IS SACRIFICED FOR US. [No. 132.]

- cer - i - ty, but with th' un - leav - ened bread of sin -

- cer - i - ty, th' un-leavened bread of sin - cer - i - ty and

CHORUS. *Tempo lmo.*

truth, Christ our pass - o - ver is sac - ri - fic - ed for us:

therefore let us keep the feast, therefore let us keep the

there - fore let us keep the

feast, not with the old leav - en, nor with the leav - en of

feast,

No. 132.] CHRIST OUR PASSOVER IS SACRIFICED FOR US.

mal-ice and wick-ed-ness; but . . . with th'un-leavened bread, . . .
bread, th'un-

leav the bread of sin-cer-i-ty and truth, let us keep us
leav the bread

keep the feast, let us keep the feast, . . with th'un-leav-
keep, let . . us keep . . the feast, . . with th'un-leav-
the feast, let us keep the feast, . .

ened bread of sin-cer-i-ty . . and truth, . . .
ened bread of sin-cer-i-ty and truth, with th'un-
truth, . . .
ened bread of sin-cer-i-ty and truth, with th'un-
with th'un-leav-ened bread of sin-cer-i-ty and truth.

leav-ened bread, the bread of sin-cer-i-ty and truth.
leav-ened bread . . . rit. e dim.

Christ is risen from the dead.

1 Corinthians xv. 20-22.

T. SMITH.

Moderato.

ff *mf*

Christ is ris-en from the dead, Christ is ris-en from the dead, and be-

ff *mf*

-come the first-fruits of them . . . that slept, and become the first-fruits of

dim. *f*

them that slept. Christ is ris-en from the dead, Christ is ris-en

dim. *f*

mf *dim.*

from the dead, and become the first-fruits of them that slept.

mf *dim.*

Slower. *pp* *dim.* *Tempo 1mo.* *ff*

For since by man came death, for since by man came death, by man came

pp *Slower.*

CHRIST IS RISEN FROM THE DEAD.

cres. f Slower. pp

al - so the res - ur - rec - tion of the dead. For as in Adam all die,

cres. f pp Slower.

f dim. Tempo 1mo.

for as in Adam all die, even so in Christ shall all be made a -

f dim. ff

- live, ev - en so in Christ shall all be made a - live, ev - en

so in Christ shall all be made a - live, shall all, shall all be

ff

made a - live. Al - le - lu - ia, Al - le - lu - ia. A - men.

134 Grieve not the Holy Spirit of God.

Ephesians iv. 30—32.

J. STAINER.

QUARTET, OR SEMI-CHORUS.

Andante. (♩ = 80.)

p *cres.*
Grieve not the Ho - ly Spir - it of God, grieve not the
God, . . . grieve not the
p God, . . . *cres.*
f
Ho - ly Spir - it of God, where - by ye are sealed un - to the

dim. *f* *dim.*
day of re - demp - tion, are sealed un - to the day of re - demp -
dim. *f* *dim.*

CHORUS *pp* *cres.* *f* *dim.* *pp* *cres.* *f*
tion. . . Grieve not the Ho - ly Spir - it of God, grieve
God, . . .

cres. *f* *cres.* *f*
not the Ho - ly Spir - it of God, where - by ye are
grieve not the

sealed un-to the day of re-demp-tion, are sealed un-to the

dim. *p*

più Allegro. (♩ = 100.)

day of re-demp-tion. Let all bit-ter-ness, and

pp *mf*

accel. e cres. *Allegro con brio. (♩ = 120.)*

wrath, and an-ger, and clam-our, and e-vil speak-ing, be

accel. e cres. *ff*

put a-way from you . . with all mal-ice, all bit-ter-ness, and

wrath, and an-ger, and clam-our, and e-vil speak-ing, be

fff

GRIEVE NOT THE HOLY SPIRIT OF GOD.

[No. 134]

Più lento. (♩ = 100.)

put a-way from you . . with all mal-ice.

And be ye

2nd SOPRANO.

1st SOPRANO.

rall.

QUARTET OR
SEMI-CHORUS

And be ye kind, and be ye

kind, . . . be

kind, . . .

be ye

kind, *p* . . . be

SEMI-CHORUS. And be ye

Andante, come Tempo 1mo. (♩ = 80.)

pp ten . der .

kind one to an-oth-er, be kind one to an-oth-er,

pp ten . der .

- heart-ed, ten . der - heart-ed,

ten - der - heart-ed,

for - giv - ing one an - oth - er, for -

- heart-ed, ten - der - heart-ed,

- heart - ed, ten . der heart-ed, *mf*

cres.

- giv - ing one an - oth - er, ev'n as God for Christ's sake hath for - giv - en

cres.

dim.

CHORUS.

p

you. Be kind one to an - oth - er, be kind one to an - oth - er,

p

ten - der - heart-ed, ten - der - heart-ed, *mf*

pp *cres.* *pp* ten - der - heart-ed, ten - der - heart-ed, for - giv - ing one an -

pp *cres.* *mf* ten - der - heart - ed, ten - der - heart-ed,

pp *cres.* *dim.*

- oth - er, for - giv - ing one an - oth - er, ev'n as God for Christ's sake hath for -

pp *cres.* *dim.*

p

- giv - en you. Be kind one to an - oth - er, for - giv - ing one an -

p

Adagio. *pp* *rall.*

- oth - er, ev'n as God for Christ's sake hath for - giv - en you.

pp *Adagio.* *pp* *rall.*

The humbled Himself.

Philippians ii. 7, 8.

PALESTRINA.

Very slowly and sustained.

He hum-bled Him-self, and made Him-self of

no . . rep - u - ta - - tion, and be - came o -

ev - en the death
- be - dient un - to death, ev - en the death death . .
the death

of . . the . . cross, He be - came o - be - dient

un - to death, . . . the death . . of the cross.

136 Set your affection on things above.

Colossians iii. 2, 3.

J. E. WEST.

Andante. (♩ = 88.)

p Set your af - fec - tion on things a - bove, on things a -

- bove, not on things on the earth, set . . your af - fec - tion on

things a - bove, on things a - bove, not on things on the earth.

pp For ye are dead, for ye are dead, and your life is *f* *ff*

hid with Christ in God, your life is hid with Christ in God. *rit.*

SET YOUR AFFECTION ON THINGS ABOVE.

[No. 136]

a tempo.
pp

Set your af - fec - tion on things a - bove, on

pp
a tempo.

things . . a - bove, not on things on the earth. . .

pp

For ye are dead, for ye are dead, and your

pp *f*

hid with

life is hid . . with Christ in God, your life is hid . . with

p *f*

Christ, with Christ in God.

rit.

Christ, with Christ in God, with Christ in God . . .

rit.

Christ . . . in God.

I know whom I have believed.

2 Timothy i. 12.

Andante maestoso. (♩ = 72.)

G. A. MACFARREN.

f I know whom I have be - liev - ed, I know

whom I have be - liev - ed, and am per - suad - ed that He is

p

cres.

a - ble to keep . . . that . . . which I have com -

cres.

- mit - ted un - to Him a - gainst . . . that . . . day, a -

f

- gainst . . . that . . . day. A - men, A - men.

ff

138 Blessed is the man that endureth temptation.

James i. 12.

J. STAINER.

Allegro moderato.

p

Bless - ed is the man that en - dur - eth temp - ta - tion : for

p

cres. *f*

when he is tried, for when he is tried, he shall re -

cres. *f*

ff

ceive the crown of life, which the Lord hath prom - is - ed to

ff

dim. *rall.* *p a tempo.*

them that love . . . Him . . . Bless - ed is the man that en -

dim. *rall.* *p a tempo.*

cres.

- dur - eth temp - ta - tion : for when he is tried, for

cres.

when he is tried, . . he shall re - ceive the crown of

life, which the Lord hath prom - is - ed to them that love

Him, hath prom - is - ed to them that love . . Him.

1 John iv. 7, 16.

G. F. COBB.

Lento.

BASS SOLO.

cres.

Be - lov-ed, let us love one an - other : for

Lento. (♩ = 63.)

mf *cres.*

love . . is . . of God ; . . . and ev' - ry one that

lov - eth is born of God, . . and know - eth

dim.

CHORUS. ALTO.

p

Be -

dim.

God. . . .

CHORUS. SOPRANO.

mf Be - lov - ed, let us love one an -

- lov - ed, let us love.. one an - oth - er, *mf* let us

TENOR.

mf Be - lov - ed, let us

CHORUS. BASS.

p Be - lov - ed, let us love.. one an - oth - er: . .

cres. *mf*

- other: for love is of . . God; and

cres. *sf*

love one another: for love . . is of . . God; and ev - ry

cres. *mf*

love one another: for love . . is of God; *sf* and

cres.

. . for love, for love is of God; and ev - ry

cres. *sf*

BELOVED, LET US LOVE ONE ANOTHER.

[No. 139.]

ev - ry one that lov - eth

cres.

dim.

one that lov-eth, that lov - eth is born of God, and
ev - ry one . . . that

one that lov-eth, that lov - eth is born of God, *dim.*

know - eth God. . .

mf *poco accel.*

cres.

Tempo 1mo.

God is love,

p

p

God is love,

Solo.

God is love,

mf And

Tempo 1mo.

f

rit.

p

mf

he.. that dwelleth, that dwelleth in love dwelleth in God, and

CHORUS. *mf*

And he that dwelleth, that dwelleth in love . .

CHORUS.

God in him.. *mf*

f *dim.*

dwell-eth in God, . . and God in him, . . dwelleth in God, and

f *dim.*

dim.

God in him, . . dwell-eth in God, . . and God in him.

f rall. *Adagio.* *pp*

f rall. *Adagio.* *pp*

f rall. *Adagio.* *pp*

140

Beloved, if God so loved us.

1 John iv. 11, 21.

J. BARNBY.

Lento. (♩ = 44.) *cres.*

mf

Be - lov - ed, if God so loved us, . . we ought al - so to

mf *cres.*

dim.

love one an - oth - er, . . we ought al - so to love one an -

dim.

cres. *cres.*

- oth - er, . . . Be - lov - ed, if God so loved us, . . . Be -

cres. *cres.*

dim.

lov - ed, if God so loved us, . . . we ought al - so to

dim.

we ought al - so to

love, . . . al - so to love, . . . al - so to love one an -

al - so to love, . . . al - so to love, to love one an -

love, . . . al - so to love, . . . al - so to love one an -

- oth - er. *mf*

- oth - er. . . And this commandment have we from Him,

- oth - er. . .

- oth - er. . . And this commandment have we from Him,

BELOVED, IF GOD SO LOVED US.

[No. 140.]

That he who lov-eth God, . . .

this commandment have we from Him, *f* That he who lov-eth

f That he who

cres. he who lov-eth God . . . love his bro - ther al - so,

God, he who lov-eth God love his bro - ther al - so,

lov - eth God . . . love his bro - ther al - so,

cres.

mf love his bro - ther al - so, *dim.* *p* Be - lov - ed, if God so

mf loved us, *p* we ought al - so to love one an - oth - - er.

mf *dim.* *p*

Now unto Him.

Jude 24, 25.

L. MASON.

Moderato.

f Now unto Him that is a - ble to keep you from fall - ing, and to pre -

-sent you faultless before the presence of His glo - ry with exceeding joy,

to the only wise God, our Sa - viour, be glo - ry and ma - jes - ty, do -

-min - ion and power, be glo - ry and ma - jes - ty, do - min - ion and

power, both now and ev - er. A - - - - men. . . .

Thou art worthy, O Lord.

Revelation iv. 11.

E. PROUT.

Boldly and with spirit.

Thou art worthy, O

f Thou art worthy, O Lord, art worthy, O Lord, Thou art worthy, O

f

Lord, to receive glo-ry and honour and power, glo-ry and hon-our and

power, . . Thou art worthy, O Lord, to receive glo-ry and

mf hon-our and power, *cres.* to receive glo-ry, to receive

mf to receive glo-ry, *cres.* to receive honour,

ff power, to receive glo-ry and honour and power, glo-ry and hon-our and

ff

THOU ART WORTHY, O LORD.

power : for Thou hast cre - a - ted
for Thou hast cre - a - ted all things, for

all things, Thou, Thou hast cre - a - ted all things, and for Thy
Thou hast cre - a - ted, cre - a - ted all things, and for Thy

pleasure they are and were cre - a - ted, and for Thy pleasure,
pleasure, and for Thy pleasure they are . . . and . . .

and for Thy pleasure, for Thy pleasure they are . . . and were cre -
and for . . . Thy pleasure they
and for Thy pleasure, for Thy pleas - ure, and for Thy
were . . . cre - a - ted.

- a - ted and were cre - a - ted.
are . . . ted.
pleasure they are and were cre - a - ted.

Worthy is the Lamb.

Revelation v. 12.

H. SMART

Con moto moderato. (♩ = 54.)

f Wor - thy is the Lamb, wor - thy is the Lamb that was
f slain, . . . was slain,

slain, that was slain, to receive pow - er, and rich - es, and
dim. slain, . . . was slain,

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wor - thy is the Lamb . . . that was

f Wor - thy is the Lamb, wor - thy is the Lamb that was
dim. slain, that was
f wor - thy is the Lamb that was slain, . . . was

slain,
p slain, to receive pow - er, and rich - es, and wis - dom, and strength, and
f slain.

hon - our, and glo - ry, and bless - ing, pow - er, and rich - es, wis - dom, and strength, and hon - our, and glo - ry, and bless - ing. A - men.

144

What are these.

Revelation vii. 13-17.

Quickly. ($\text{♩} = 108.$)

J. STAINER

Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah. What are these, what are these that are arrayed in white robes, and whence came they? whence came they?

Silent.

A little slower, and with expression. ($\text{♩} = 80.$)

These are they which came out of great trib - u - la - tion, and have wash - ed their

robes, and made them white in the blood of the Lamb, the blood of the

Lamb, These are they which came out of great trib-u - la - tion, and have

wash - ed their robes, and made them white in the blood of the

Lamb, and have made them white in the blood of the Lamb.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. There - fore are

they, are they be - fore the throne of God, and serve Him day and

A little slower.
p night, day and night in His tem - ple. They shall hun - ger no

more, neither thirst an - y more; nei - ther shall the sun light on them,

They shall hunger no more, neither thirst an - y
nor an - y heat. They shall hunger, shall hunger no more, no
They shall hun - - ger . . . no . . .

more.
ff more. For the Lamb which is in . . the midst of the throne shall feed . .
f more. For the Lamb which is in the midst of the throne shall feed, shall

WHAT ARE THESE

[No. 144.]

cres.

them, shall feed . . them, and shall lead them un-to liv - ing

cres.

feed . . them, and lead them un - to liv - ing

SOPRANOS ONLY.
pp and smoothly.

ff

fountains of wa-ters: and God shall wipe a - way all tears, all

pp

fountains of wa-ters:

CHORUS.

p

tears . . from their eyes, . . . and God shall wipe a -

pp

way . . all tears, all tears . . from their eyes, all

pp

pp rall - en - tan - do.

tears from their eyes, all tears from their eyes. . .

pp rall - en - tan - do.

Revelation xiv. 13.

J. Goss.

Moderato.

mf I heard a voice from heaven say - ing un - to me, Write,

From henceforth bless - ed are the dead which die . . in the

f Lord, bless - ed are the dead which die in the Lord :

p Ev - en so, saith the Spir-it, ev - en so, saith the Spirit, for they

they rest, they rest from their la - -
rest from their labours, they rest, they rest from their la - -
they rest . . . from their la - -

I HEARD A VOICE FROM HEAVEN.

[No. 145.]

-bours, *f a tempo.*

-bours. I heard a voice from heaven say - ing un-to me, Write,

-bours, *f a tempo.*

From henceforth blessed are the dead which die . in the Lord, bless -

cres. *f*

- ed are the dead which die in the Lord, bless - ed are the

cres. *f*

dead which die in the Lord. Ev - en so, saith the Spir - it,

p

mp *Slower.* *pp*

ev - en so, saith the Spirit, for they rest from their labours, they rest, they

mp *Slower.* *pp*

I HEARD A VOICE FROM HEAVEN.

Tempo lmo.

f Bless - ed, bless - ed are the dead which
rest from their la - bours. Bless - ed are . . the dead which
f die in the Lord; . . for they rest from their la - bours.
dim . . *rit.* . . *pp*
die in the Lord; for they rest, . . they rest from their la - bours.
rit. . . *dim* . . *pp*
die in the Lord; . . for they rest from their la - bours.
dim . . *rit.* . . *pp*
die in the Lord; . . for they rest from their la - bours.

146

I heard a voice from heaven.

Revelation xiv. 13.

J. H. TENNEY.

Moderato.

mf I heard a voice from heaven say - ing unto me, . . Write,
mf
f Bless - ed are the dead which die in the Lord, bless - ed are the
f
dead which die in the Lord, bless - ed, bless - ed, bless - ed are the

dead which die in the Lord from hence - forth : Yea, saith the

Spirit, yea, saith the Spirit, that they . . may rest, that

they . . may rest, that they may rest from their la -

- bours, that they may rest, may rest from their la - bours ;

and . . their works do fol - low them. A - - men.

Revelation xv. 3, 4.

H. SMART.

Moderato. (♩ = 80.)

Great and marvellous are Thy works, Lord God Al-might - y;
 Lord . . .
 Lord God Al - mighty;

just and true are Thy ways, Thou King, Thou King of saints.
 Great and

Great and marvellous are Thy works, Lord God Al-might - y;
 mar - - vellous are thy works, Lord God Al-might - y;
 just and true are Thy ways, Thou King of saints, Thou King of saints.

just and true are Thy ways, . . . Thou King, Thou King of saints

Who shall not fear, shall not fear,
 Who shall not fear, shall not fear Thee, O Lord, and
 and

cres. *f* *p*

glo - ri - fy Thy name, . . and glo - ri - fy Thy name? for Thou on - ly art

cres. *f* *p*

glo - ri - fy Thy name, and glo - ri - fy Thy name? *p* for . .

Thou on - ly art ho - - ly, ho - ly. . .

ho - ly, Thou on - ly art ho - - ly, art ho - ly. . .

Thou on - ly art ho - ly, art ho - - ly, ho - ly. . .

148 The Spirit and the Bride say, Come.

Revelation xxii. 17.

E. PROUT.

Rather slowly.

p *p* *cres.* *f*

The Spir - it and the Bride say, Come, The Spir - it and the Bride say,

p *p*

Come. . . And let him that heareth say, Come, let him that heareth say,

cres. *f*

Come. And let him that is a - thirst come, and let

p *p*

Come. And let him that is a - thirst, let

him that is a-thirst come. And who - so - ev - er will, and

who-so-ev-er will, let him take the wa - ter of life, let him

let him take the

let him take the wa - ter of life free - ly,

take the wa - ter of life free - ly, and who-so-ev-er

wa - ter, the wa - ter of life free - ly, and who - so - ev - er will, and

will, and who - so - ev - er will, let him

who - so - ev - er will, and who - so - ev - er will,

take the wa - ter of life, the wa - ter of life free - ly.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

W. JACKSON.

Boldly.

f We praise Thee, O God, we ac-know-ledge Thee to

f

be the Lord. All the earth doth wor-ship Thee, the Fa-ther ev-er-

-last-ing. To Thee all an-gels cry a-loud, the heavens, and all the

powers therein. To Thee cher-u-bin and ser-a-phin (on-tin-u-al-ly do

Slower.

cry, Ho-ly, ho-ly, ho-ly, Lord God of Sab-a-oth;

Slower.

a tempo.

ff

Heaven and earth are full of the ma - jes - ty of Thy glo - ry.

a tempo.

mf

The glo - rious compa - ny of the a - pōs - tles

mf

ff

praise Thee. The good - ly fel - low - ship of the pro - phets praise Thee. The

mf

ff

no - ble ar - my of mar - tyrs praise Thee. The

ff

ho - ly Church throughout all the world doth ac - know - ledge Thee ; The

WE PRAISE THEE, O GOD.

[No. 149.]

First system of musical notation. The treble staff contains the melody with lyrics: "Fa-ther of an in - fin - ite ma - jes - ty; Thine honour - a - ble,". The bass staff provides harmonic accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed above the treble staff.

Second system of musical notation. The treble staff contains the melody with lyrics: "true, and on - ly Son; Al - so the Ho - ly Ghost, the". The bass staff provides harmonic accompaniment. Dynamic markings include *dim.* (diminuendo) above the treble staff and *p* (piano) below the bass staff.

Third system of musical notation. The treble staff contains the melody with lyrics: "Com - fort - er. Thou art the King of Glo - ry, O Christ." The bass staff provides harmonic accompaniment. A dynamic marking of *f* (forte) is placed below the bass staff.

Fourth system of musical notation. The treble staff contains the melody with lyrics: "Thou art the ev - er - last - ing Son of the Fa - ther." The bass staff provides harmonic accompaniment.

Fifth system of musical notation. The treble staff contains the melody with lyrics: "When Thou took'st up - on Thee to de - liv - er man, Thou didst not abhor the". The bass staff provides harmonic accompaniment. A dynamic marking of *mp* (mezzo-piano) is placed above the treble staff.

WE PRAISE THEE, O GOD.

Vir - gin's womb. When Thou hadst overcome the sharpness of death, Thou didst

p *f*

o - pen the kingdom of heaven to all be - liev - ers. Thou

cres.

sittest at the right hand of God, in the glo - ry of the Fa - ther.

We believe that Thou shalt come to be our judge. We therefore pray Thee,

p Slower.

help Thy servants, whom Thou hast redeem - ed.. with Thy precious

WE PRAISE THEE, O GOD.

[No. 149.]

cres.

blood. Make them to be numbered with Thy saints, in glo-ry ev-er-last-ing.

cres

p

O Lord, save Thy peo-ple, and bless Thine

heritage. Govern them and lift them up for ev-er.

Tempo primo.

Day by day we mag-ni-fy Thee; And we wor-ship Thy name, ev-er

f Tempo primo.

p

world without end. Vouchsafe, O Lord, to keep us this day

p

with - out sin. O Lord, have mer - cy up - on us, have

mer - cy up - on . . us. O Lord, let Thy mer - cy light -

- en up - on us, as our trust, . . our trust is in Thee. *f* 0

Lord, in Thee, in Thee have I trust - ed, let me

nev - er, let me nev - er be con - found - ed.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

ALL THE VOICES IN UNISON.

J. STAINER.

Moderato, but to be sung Chant-wise, and not in strict time.

We praise Thee, O God, we acknowledge Thee to be the

Moderato. (♩ = 88.)

Lord. All the earth doth wor-ship Thee, the Fa-ther ev-er-

- last-ing. To Thee all angels cry a-loud, the heavens, and all the powers there-

- in. To Thee cheru-bin and ser-a-phim con-tin-u-al-ly do cry,

This *Te Deum* may be sung in *Unison* throughout, the voices taking the upper part only.
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HARMONY.

Slowly. *p* Ho - ly, ho - ly, ho - ly, Lord God of Sab - a - oth; Heaven and earth are *cres.*

Slowly. *p* full of the ma - jes - ty of Thy glo - ry. The glo - ri - ous *cres.*

Tempo 1mo.

Tempo 1mo.

com - pa - ny of the a - pos - tles praise . . . Thee. The

The musical score is written for a vocal part and a piano accompaniment. It is in the key of D major (indicated by two sharps) and 4/4 time. The tempo starts 'Slowly' and changes to 'Tempo 1mo.' (moderato). The dynamics range from piano (p) to crescendo (cres.). The lyrics are: 'Ho - ly, ho - ly, ho - ly, Lord God of Sab - a - oth; Heaven and earth are full of the ma - jes - ty of Thy glo - ry. The glo - ri - ous com - pa - ny of the a - pos - tles praise . . . Thee. The'. The piano part consists of two staves, and the vocal part is a single staff. The score is divided into three systems. The first system covers the first line of lyrics, the second system covers the second line, and the third system covers the third line. The piano part provides harmonic support for the vocal line, with various chords and melodic lines. The tempo change occurs after the first system. The dynamics are marked throughout the piece, including piano (p) and crescendo (cres.).

WE PRAISE THEE, O GOD.

[No. 150.]

goodly fellowship of the pro - phets praise . . . Thee. The

This system contains the first four measures of the piece. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are 'goodly fellowship of the pro - phets praise . . . Thee. The'.

no - ble ar - my of mar - tyrs praise . . . Thee. The

This system contains the next four measures. The vocal melody continues with the lyrics 'no - ble ar - my of mar - tyrs praise . . . Thee. The'. The piano accompaniment provides harmonic support. The system ends with a piano (p) dynamic marking.

ho - ly Church throughout all the world, doth ac - know - ledge

This system contains the final four measures of the piece. The vocal melody concludes with the lyrics 'ho - ly Church throughout all the world, doth ac - know - ledge'. The piano accompaniment provides a final harmonic setting. The system ends with a piano (p) dynamic marking.

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Thee; The Fa - ther of an in - fin - ite ma - jes - ty; Thine".

Second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "hon - our - a - ble, true, and on - ly Son; Al - so the Ho - ly". Dynamic markings include *cres.* (crescendo) and *p* (piano).

Third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "Ghost, the Com - fort - er. Thou art the King of Glo - ry, O . . .". Dynamic markings include *pp* (pianissimo), *rall.* (rallentando), *ff* (fortissimo), and *a tempo.* (return to tempo).

WE PRAISE THEE, O GOD.

[No. 150.]

Christ. 'Thou art the ev-er-last-ing Son of . the Fa - ther.

p When Thou tookest up - on Thee to de-liv - er man, Thou didst not ab -

- hor the Vir - gin's womb. When Thou hadst ov - er - come the sharp-ness of

cres.

cres.

death, Thou didst o - pen the king - dom of heaven to all be - liev - ers.

This system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains a series of eighth-note chords in the first measure, followed by a half note and a quarter note. The middle staff is a piano accompaniment in bass clef, mirroring the harmonic structure of the vocal line. The bottom staff is a grand staff (treble and bass clefs) for the piano, featuring a sustained bass line and chords.

mf Thou sittest at the right hand of God, in the Glo - ry of the

This system also consists of three staves. The top staff is a vocal line in treble clef, marked *mf* (mezzo-forte). It begins with a series of eighth-note chords. The middle staff is a piano accompaniment in bass clef, also marked *mf*. The bottom staff is a grand staff for the piano, marked *mf*, with a sustained bass line and chords.

Fa - ther. We believe that Thou shalt come to . . be . . our . .

This system consists of three staves. The top staff is a vocal line in treble clef, marked *p* (piano). It begins with a half note and then a series of eighth-note chords. The middle staff is a piano accompaniment in bass clef, also marked *p*. The bottom staff is a grand staff for the piano, marked *p*, with a sustained bass line and chords.

WE PRAISE THEE, O GOD.

No. 150.

judge. We therefore pray Thee, help Thy servants, whom Thou hast re-deem-ed

with Thy precious blood. Make them to be num-ber-ed with Thy saints, in

glory ev-er-last-ing. O Lord, save Thy people, and bless Thine her-it-

The musical score is written for four staves. The first two staves are vocal parts (Soprano and Alto), and the last two are piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

pp

pp

pp

cres.

f

cres.

cres.

f

p

p

cres. *rall.*

age. Gov - ern them and lift them up for ev - er.

cres. *rall.*

cres. *rall.*

a tempo.

f Day by day we mag-ni - fy Thee ; And we worship Thy name, ev - er

a tempo.

f a tempo.

world with-out end. Vouch-safe, O Lord, to keep us this day with-out

p

p

WE PRAISE THEE, O GOD.

[No. 150.

sin. O Lord, have mercy up - on us, have mer - cy up -

This system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter rest, then a series of eighth and sixteenth notes. The lower staff is a piano accompaniment in bass clef, starting with a half note G2, followed by a quarter rest, then a series of eighth and sixteenth notes. The lyrics 'sin. O Lord, have mercy up - on us, have mer - cy up -' are written below the vocal staff.

- on us. O Lord, let Thy mercy lighten up - on us, as our trust is in .

This system continues the musical piece. The vocal line (upper staff) features a crescendo ('cres.') leading into a forte ('f') section. The piano accompaniment (lower staff) also includes a crescendo ('cres.') and a forte ('f') section. The lyrics '- on us. O Lord, let Thy mercy lighten up - on us, as our trust is in .' are written below the vocal staff.

Thee. O Lord, in Thee have I trusted, let me nev - er be confounded.

This system concludes the piece. The tempo is marked 'Slower.' and the dynamics include piano ('p'), pianissimo ('pp'), and a 'rall.' (rallentando) section. The vocal line (upper staff) and piano accompaniment (lower staff) both follow these markings. The lyrics 'Thee. O Lord, in Thee have I trusted, let me nev - er be confounded.' are written below the vocal staff.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

J. B. DYKES.

Allegro.

f we acknowledge Thee to be . . the Lord.

f TENORS AND BASSES. *f*

We praise Thee, O God,

Allegro.

f

All the earth doth worship Thee, the Fa - ther ev - er - last - ing. To

p

Thee all an - gels cry a - loud, the heavens, and all the powers there-

WE PRAISE THEE, O GOD.

[No. 151.]

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in the key of D major (two sharps) and 4/4 time. The score is divided into four systems. The first system contains the lyrics 'in. To Thee che-ru-bin and ser-a-phin con-tin-ual-ly do cry,'. The second system contains 'Ho - ly, ho - ly, ho - ly, . . . Lord God of Sab - a - oth; Heaven'. The third system contains 'and earth are full of the ma - jes - ty of Thy glo - ry.' The fourth system contains no lyrics. Dynamics include *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). The score features various musical notations such as rests, notes, and chords.

in. To Thee che-ru-bin and ser-a-phin con-tin-ual-ly do cry,

Ho - ly, ho - ly, ho - ly, . . . Lord God of Sab - a - oth; Heaven

and earth are full of the ma - jes - ty of Thy glo - ry.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four systems, each corresponding to a line of lyrics. Dynamics include *mf* (mezzo-forte) and *f* (forte). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

System 1:

Soprano: *f* praise . . Thee.

Alto: *mf* The glo-rious com-pany of the a-pos-tles

Tenor: *mf* The glo-rious com-pany of the a-pos-tles

Bass: *mf* The glo-rious com-pany of the a-pos-tles

Piano: *mf* The glo-rious com-pany of the a-pos-tles

System 2:

Soprano: *f* praise . . Thee.

Alto: *mf* The goodly fel-lowship of . . the prophets

Tenor: *mf* The goodly fel-lowship of . . the prophets

Bass: *mf* The goodly fel-lowship of . . the prophets

Piano: *mf* The goodly fel-lowship of . . the prophets

System 3:

Soprano: *f* The no-ble ar-my of . . . mar-tys

Alto: *mf* The no-ble ar-my of . . . mar-tys

Tenor: *mf* The no-ble ar-my of . . . mar-tys

Bass: *mf* The no-ble ar-my of . . . mar-tys

Piano: *mf* The no-ble ar-my of . . . mar-tys

System 4:

Soprano: *f* Thee. The

Alto: *f* Thee. The

Tenor: *f* Thee. The

Bass: *f* Thee. The

Piano: *f* Thee. The

WE PRAISE THEE, O GOD.

[No. 151

dim.

ho - ly Church throughout all the world . . doth ac - knowledge Thee ; The

dim.

dim.

The minims a little slower.

mf

Fa - ther of an in - finite ma - jesty : Thine honourable, true, and on - ly

mf

The minims a little slower.

mf

f

ritard.

Son ; Al - so the Ho - ly Ghost, the Com - fort - er.

p

ritard.

mf

p

ritard.

Tempo lmo.

f Thou art the King of Glo-ry, O . . . Christ. Thou art the

Tempo lmo.

f

ev - er - last - ing Son, the Son . . of the Fa - ther.

pp

When Thou took - est up - on Thee to de - liv - er man, Thou

*pp**pp*

pp

WE PRAISE THEE, O GOD.

[No. 151.]

The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

didst not ab - hor the Vir - gin's womb. When Thou hadst o - ver -

- come the sharp - ness of death, Thou didst o - pen the kingdom of hea -

- ven to all be - liev - ers. Thou sit - test at the

cres.
cres.
cres.
rit. *a tempo.*
f
rit. *a tempo.*
rit. *f a tempo.*
ff
ff

right . . hand of God, in the glo - ry of the Fa - ther.

This system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts are in G major, with a key signature of one sharp (F#). The piano accompaniment is in G major, with a key signature of one sharp (F#). The tempo is marked 'p' (piano).

We be-lieve that Thou shalt come to be . . . our judge.

We be-lieve that Thou shalt come . . . to be our judge.

We be-lieve that Thou shalt come to be . . . our judge.

This system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts are in G major, with a key signature of one sharp (F#). The piano accompaniment is in G major, with a key signature of one sharp (F#). The tempo is marked 'p' (piano).

TENORS AND BASSES.

We there - fore pray Thee, help Thy ser-vants, whom Thou hast re -

This system consists of two vocal staves (Tenors and Basses) and a piano accompaniment. The vocal parts are in G major, with a key signature of one sharp (F#). The piano accompaniment is in G major, with a key signature of one sharp (F#). The tempo is marked 'p' (piano).

WE PRAISE THEE, O GOD.

[No. 154.]

deem-ed with Thy pre - cious blood. Make them to be - num - bered

with Thy saints, in glo - ry ev - er - last - - -

O Lord, save, . . save Thy peo - ple, and bless . .

- ing.

... Thine her - it - age. Gov - ern them and lift them

up, lift . them up for ev - er. Day Day by day we

mag-ni - fy Thee ; And we worship Thy name, ev - er world with - out end.

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics include *f* (forte), *cres.* (crescendo), and *ff* (fortissimo). The lyrics are written below the vocal line.

WE PRAISE THEE, O GOD.

[No. 151.]

TENORS AND BASSES.

p
Vouchsafe, O Lord, to keep us, to keep us this

day with - out . . sin. O Lord, have mer - cy up -

on . . . us, have mer - - - cy up - on

rall.
rall. *p*

a tempo. *p*
O . . Lord, let Thy mer - cy light - en up -
us. *a tempo.*

a tempo.
Ped.

First system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "on . . us, as our trust . . is in . . Thee. O". The music is in a key with one flat (B-flat) and a common time signature. The piano part includes a series of chords in the right hand and a simple bass line in the left hand.

Second system of the musical score. The vocal melody continues with the lyrics: "Lord, in Thee have I trust - ed, let me nev - -". The piano accompaniment provides harmonic support. The music is marked with a forte (*f*) dynamic. The lyrics "let me nev" are repeated at the end of the system.

Third system of the musical score. The vocal melody concludes with the lyrics: "er be con - found - - - ed." The piano accompaniment features a more complex texture with chords and moving lines in both hands. The lyrics "er be con found ed." are repeated at the end of the system.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

H. SMART.

Vivace.

The first system of the musical score is for the vocal parts. It consists of two staves, a treble clef on top and a bass clef on the bottom. The time signature is 4/2. The key signature has one flat (B-flat). The tempo is marked *Vivace.* and the dynamic is *f* (forte). The lyrics are: "We praise Thee, O God, we ac-knowledge Thee to be the".

Vivace. (♩ = 126.)

The piano accompaniment for the first system is shown on a grand staff (treble and bass clefs). The tempo is *Vivace. (♩ = 126.)* and the dynamic is *f*. The accompaniment features chords and moving lines in both hands.

Lord. All the earth doth worship Thee, the Father ev - er - last -

The second system of the musical score continues the vocal and piano parts. The lyrics are: "Lord. All the earth doth worship Thee, the Father ev - er - last -".

- ing. To Thee all an - gels cry a - loud, the heavens, and all the

The third system of the musical score continues the vocal and piano parts. The lyrics are: "- ing. To Thee all an - gels cry a - loud, the heavens, and all the". The dynamic for the piano part is marked *mf* (mezzo-forte) and *p* (piano) in different sections.

musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The vocal line begins with the lyrics "powers therein. To Thee cherubin and ser - a - phin con - tin - ual - ly do".

musical score for the second system. The vocal line continues with the lyrics "cry, Ho - ly, ho - ly, ho - ly, ho - ly, cry, Ho - ly,". The piano accompaniment features chords and moving lines in both hands.

musical score for the third system. The vocal line continues with the lyrics "Heaven . . . and earth are - ly, Lord God of Sab - a - oth; Heaven and earth are . . .". The piano accompaniment continues with harmonic support.

WE PRAISE THEE, O GOD.

[No. 152.

full.. of the ma-jesty of Thy glo-ry.

mf

The

dim.

f

cres.

praise

Thee,

glorious com-pany of the a-pos-tles praise . . Thee, The

p

f

f

f

cres.

praise

Thee.

The

goodly fellowship of the prophets praise . . Thee.

p

f

praise . . . Thee.

no - ble ar - my of mar - tyrs praise . . . Thee. The

praise . . . Thee. The

all the world doth acknowledge Thee ;

ho - ly Church throughout all the world doth ac - know - ledge Thee ; The

all the world doth acknowledge Thee ; The

ho - ly Church throughout all the world doth ac - know - ledge Thee ;

Thine hon - our - a - ble,

Fa - ther of an in - fin - ite maj - es - ty ; Thine hon - our - a - ble,

Thine hon - our - a - ble,

Fa - ther of an in - fin - ite maj - es - ty ; Thine hon - our - a - ble,

Thine hon - our - a - ble,

Fa - ther of an in - fin - ite maj - es - ty ; Thine hon - our - a - ble,

Thine hon - our - a - ble,

Fa - ther of an in - fin - ite maj - es - ty ; Thine hon - our - a - ble,

Thine hon - our - a - ble,

Fa - ther of an in - fin - ite maj - es - ty ; Thine hon - our - a - ble,

Thine hon - our - a - ble,

Fa - ther of an in - fin - ite maj - es - ty ; Thine hon - our - a - ble,

WE PRAISE THEE, O GOD.

[No. 152.]

true, and on - ly Son; Al - so the Ho - ly Ghost,

true, and on - ly Son; Al - so the Ho - ly Ghost, the

true, and on - ly Son; Al - so the Ho - ly Ghost,

Com - fort - er.

Thou art the King of Glo - ry, O

Christ. Thou art the ev - er - last - ing Son of the Fa - ther.

ALL THE VOICES IN UNISON.

p When Thou tookest up - on Thee to de - liv - - er man, Thou

The first system of the musical score. The vocal line is in G major, 4/4 time, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, then a half note F#5, and ending with a half note G5. The piano accompaniment consists of a right hand with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, then a half note F#5, and ending with a half note G5. The left hand plays a steady bass line with quarter notes G3, A3, B3, C4, D4, E4, F#4, G4, then a half note F#4, and ending with a half note G4.

didst not ab - hor the . . Vir - gin's womb. . .

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, then a half note F#5, and ending with a half note G5. The piano accompaniment continues with a right hand with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, then a half note F#5, and ending with a half note G5. The left hand continues with a steady bass line with quarter notes G3, A3, B3, C4, D4, E4, F#4, G4, then a half note F#4, and ending with a half note G4.

When Thou hadst o - vercome the sharp - ness of death, Thou didst

The third system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, then a half note F#5, and ending with a half note G5. The piano accompaniment continues with a right hand with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, then a half note F#5, and ending with a half note G5. The left hand continues with a steady bass line with quarter notes G3, A3, B3, C4, D4, E4, F#4, G4, then a half note F#4, and ending with a half note G4.

o - pen the kingdom of heaven to all be - liev - ers. Thou

The fourth system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, then a half note F#5, and ending with a half note G5. The piano accompaniment continues with a right hand with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, then a half note F#5, and ending with a half note G5. The left hand continues with a steady bass line with quarter notes G3, A3, B3, C4, D4, E4, F#4, G4, then a half note F#4, and ending with a half note G4.

WE PRAISE THEE, O GOD.

[No. 152.]

sit-test at the right hand of God, in the glo-ry of the

Fa - ther. We believe that Thou shalt come . . . to be our

judge. . . . We there-fore pray Thee, help Thy

ser - vants, whom Thou hast re - deem - ed . . . with Thy precious

cres. poco a poco.

blood. . . *p* Make . . them to be num - - bered

cres. poco a poco.

with Thy saints, in glo - - ry

ev - er - last - ing. O Lord, save Thy

peo - ple, and bless . . Thine her - it-age. Gov - ern

cres.

cres.

them and lift them up *f* for ev - - er.

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half rest, followed by the lyrics 'them and lift them up' with a forte (*f*) dynamic marking, and ends with 'for ev - - er.' The piano accompaniment consists of chords and moving lines in both hands, with a forte (*f*) dynamic marking in the right hand.

ff
Day by day we . . mag - ni - fy . Thee ; And we wor - ship Thy

The second system of the musical score. The vocal line begins with a fortissimo (*ff*) dynamic marking. The lyrics are 'Day by day we . . mag - ni - fy . Thee ; And we wor - ship Thy'. The piano accompaniment continues with chords and moving lines, maintaining a strong dynamic.

name, ev - er world with-out . . end. Vouch-safe, O Lord, to keep us

The third system of the musical score. The vocal line continues with the lyrics 'name, ev - er world with-out . . end. Vouch-safe, O Lord, to keep us'. The piano accompaniment features a piano (*p*) dynamic marking in the right hand. The system concludes with a final chord.

WE PRAISE THEE, O GOD.

this day without sin. O . . Lord, have mer-cy up - on us, have

mer-cy up - on us. O Lord, let Thy mer-cy light - en up - on us,

cres. ritard.
as our trust . . is in Thee. O Lord, in Thee, in
cres. ritard. *mf*

ritard.

Thee have I trusted, let . . me never be con - found - ed. . .

ritard.

ritard.

153

Glory be to God on high.

(GLORIA IN EXCELSIS.)

ALL VOICES IN UNISON.

Allegro moderato.

J. F. BRIDGE.

f

Glo-ry be to God on high, and in earth peace, good

Allegro moderato. (♩ = 84.)

f

will towards men. We praise Thee, we bless Thee, we wor-ship Thee, we

glo-ri-fy Thee, we give thanks to Thee for Thy great glo -

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

- ry, O Lord God, heaven-ly King, God the

The second system of the musical score. The vocal line continues with a half note D5, followed by quarter notes E5, F#5, and G5. The piano accompaniment continues with similar rhythmic patterns, featuring chords and moving lines in both hands.

Fa-ther Al-might - y. *Not slow.* *p* O Lord, the on-ly-begotten

Not slow. (♩ = 96.)

The third system of the musical score. The vocal line has a half note G4, followed by a double bar line and then a half note A4. The piano accompaniment includes a change in time signature from 4/4 to 3/2, indicated by a double bar line and the new time signature. The tempo marking "Not slow." and the note value "♩ = 96." are present.

Son Je-su Christ; O Lord God, Lamb of God, Son of the Fa-ther, that

The fourth system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the 3/2 time signature, featuring sustained chords and moving lines.

GLORY BE TO GOD ON HIGH.

[No. 153.]

cres. *pp*

tak-est a-way the sins of the world, have mer-cy up-on us. Thou that

cres. *pp*

Ped.

cres. *pp*

tak-est a-way the sins of the world, have mer-cy up-

cres. *pp*

Ped.

cres. *pp*

- on us. Thou that tak-est a-way the sins of the world, re-

cres *pp*

Ped.

ff

- ceive our prayer. Thou that sit-test at the right hand of God the

ff

Ped.

GLORY BE TO GOD ON HIGH.

pp *rall.* *Allegro.*

Fa - ther, have mer - cy up - on us. For Thou on - ly art

Allegro. ($\text{♩} = 116.$)

pp *f*

Ped.

ho - ly; Thou on - ly art the Lord; Thou

on - ly, O Christ, with the Ho - ly Ghost, art most high

in the glo - ry of God the Fa - ther. A - men.

Glory be to God on high.

(GLORIA IN EXCELSIS.)

J. NAYLOR.

With spirit.

f Glo - ry be to God on high, . . . and in earth peace, good
p

With spirit. (♩ = 120.)

f

will towards men. We praise Thee, we bless Thee, we worship Thee, we

f

glo - ri - fy Thee, we give thanks to Thee for Thy great glo - ry, O Lord God,

f

GLORY BE TO GOD ON HIGH

a little slower.
p
 heavenly King, God the Fa - ther Al - might - y. O Lord, the.

a little slower.
p

on - ly - be - got - ten Son Je - su Christ ; O Lord God, Lamb of God,

dim.
 Son of the Fa - ther, that tak - est a - way the sins of the

dim.

dim.

GLORY BE TO GOD ON HIGH.

[No. 154.]

The musical score is written for voice and piano. It consists of four systems of music. The first system contains the first two lines of the vocal melody and the first two lines of the piano accompaniment. The second system contains the next two lines of the vocal melody and the next two lines of the piano accompaniment. The third system contains the next two lines of the vocal melody and the next two lines of the piano accompaniment. The fourth system contains the final two lines of the vocal melody and the final two lines of the piano accompaniment. The lyrics are written below the vocal melody. The piano part is written in a grand staff (treble and bass clef). The key signature is one sharp (F#). The time signature is 2/4. The dynamics are indicated by *pp* (pianissimo), *p* (piano), *cres.* (crescendo), *mf* (mezzo-forte), and *dim.* (diminuendo).

world, have mer-cy up-on us. Thou that takest away the sins of the
 world, have mer-cy up-on us. Thou that takest away the sins of the
 world, receive our prayer. Thou that sittest at the right hand of God the

GLORY BE TO GOD ON HIGH.

dim. *pp* *rall.* *Tempo 1mo.* *mf*

Fa - ther, have mer - cy up - on us. For Thou on - ly art

dim. *pp* *rall.* *mf* *Tempo 1mo.*

ho - ly; Thou on - ly art the Lord; Thou on - ly, O

cres. *cres.*

Christ, with the Ho - - ly Ghost, art most high in the

f *f*

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal melody and piano accompaniment for the first line of the hymn. The second system continues the melody and accompaniment. The third system shows the vocal melody and piano accompaniment for the second line of the hymn. The fourth system continues the melody and accompaniment. The score includes dynamic markings such as *dim.*, *pp*, *rall.*, *mf*, *f*, and *cres.*, as well as tempo markings like *Tempo 1mo.*. The lyrics are written below the vocal line.

glo - ry of God the Fa - - - ther. A - men.

155

Holy, holy, holy.

(SANCTUS.)

J. CAMIDGE.

Slowly. *p* Ho - ly, ho - ly, ho - ly, *mf* Lord God of hosts,
f heaven and earth are full of Thy glo - ry: *p* Glo - ry
f be . . to Thee, O Lord . . . most . . high. A - men.

Holy, holy, holy.

(SANCTUS.)

W. H. MONK.

Moderato.

pp

Ho - ly, ho - ly, ho - ly, Lord God . . of hosts,

pp

f

SOPRANOS 1 & 2.

Ho - ly, ho - ly, ho - ly, Lord God . . of hosts,

BASSES 1 & 2.

dim. *cres.*

pp

hea - ven and earth are full of Thy glo - ry:

mf

dim. *pp* *cres.*

f

SOPRANOS 1 & 2.

Gt. Trumpet.

Glo - ry be to Thee, O

f

pp

Lord . . . most high.

Sw. Reed.

A - men.

pp

holy, holy, holy.

(SANCTUS.)

T. ATTWOOD.

Largo. *p* *mf*

Ho - ly, ho - ly, ho - ly, Lord God of hosts,

Allegro. *f*

heaven and earth are full of the maj - es - ty, the

maj - es - ty of Thy ... great glo - ry:

Glo - ry be to Thee, glo - ry be to Thee,

cres. *ff ten.* *Adagio.* *dim.*

glo - ry be to Thee, O Lord most high. A - men.

cres. *ff ten.* *Adagio.* *dim.*

Holy, holy, holy.

(SANCTUS.)

F. C. MAXER

Moderato.

First system of the musical score. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/2. The music is marked *Moderato.* and begins with a *mf* (mezzo-forte) dynamic. The lyrics "Ho-ly, ho-ly," are written below the top staff, with a *p* (piano) dynamic marking at the end of the phrase.

Second system of the musical score. It consists of two staves. The top staff begins with a *mf* dynamic, followed by a *f* (forte) dynamic. The bottom staff begins with a *mf* dynamic, followed by a *f* dynamic. The lyrics "ho - ly, Lord God of hosts, . . . Ho - ly, ho - ly, ho - ly, Lord God of" are written below the top staff.

Third system of the musical score. It consists of two staves. Both staves begin with a *ff* (fortissimo) dynamic. The lyrics "hosts, heaven and earth are full of the maj - es - ty, are" are written below the top staff.

Fourth system of the musical score. It consists of two staves. Both staves begin with a *ff* dynamic. The lyrics "are" are written below the top staff.

From *The Bristol Anthem Book*, by permission of Mr. W. Croton Hemmons. Bristol.

full of the maj - es - ty of Thy glo - - ry:

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics 'full of the maj - es - ty of Thy glo - - ry:' are written below the vocal staff.

Glo - ry be to Thee, O Lord most high, Glo - ry be to

Without organ. f Organ. f

This system contains the next two staves. The vocal line continues with the lyrics 'Glo - ry be to Thee, O Lord most high, Glo - ry be to'. The piano accompaniment features dynamic markings: *ff* (fortissimo) at the beginning, *p* (piano) in the middle, and *f* (forte) towards the end. A bracket under the piano part indicates a section 'Without organ.' followed by 'f Organ. f'.

Thee, O Lord most high. A - - - men.

This system contains the final two staves. The vocal line concludes with the lyrics 'Thee, O Lord most high. A - - - men.' The piano accompaniment includes dynamic markings *ff*, *rit.* (ritardando), and *p*. The system ends with a double bar line.

O Dayspring.

J. STAINER.

Andante. *mf* *cres.* *f*

O Day-spring, O Day-spring! Brightness of the

Andante. ($\text{♩} = 100.$) *mf* *cres.* *f*

ev - er - last - ing Light, and Sun of Right - eous - ness ; O Day-spring, O

dim. *cres.* *f*

dim. *cres.* *f*

Day - spring Come, and en - light - en

p *dim.*

pp *f*

them that sit in dark - ness, come, and en - light - en them that sit in

pp *f*

Ped.

dark - ness . . and in the shadow of . . death, come, and en - light - en,

p

cres. *f* *pp*

come, and en - light - en them that sit in dark - ness, come, come!

cres. *f* *pp*

cres. *f* *pp*

Moderato. (♩ = 60.)
Smoothly.

The piano introduction consists of two staves in G major and 2/2 time. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* (mezzo-forte) and *cres.* (crescendo). The piece concludes with the instruction *Ped. ad lib.* (Pedal ad libitum).

The first system of the hymn features a vocal melody and piano accompaniment. The vocal line begins with a rest followed by the lyrics "O King, and De-sire of all na-tions, Thou". The piano accompaniment supports the vocal line with chords and moving lines. Dynamics include *f* (forte) and *ff* (fortissimo). The piano part includes a *cres.* (crescendo) marking.

The second system of the hymn continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "Cor-ner Stone, who hast made both one; Come, and save". The piano accompaniment provides harmonic support. Dynamics include *dim.* (diminuendo) and *p* (piano). The piano part includes a *cres.* (crescendo) marking.

man, whom Thou formedst from the clay, come and save man, whom Thou

formedst from the clay, come and save man, whom Thou formedst from the

clay, come and save . . man, whom Thou

Sw. p

Without Ped.

Detailed description: This is a musical score for a hymn. It consists of three systems of music, each with a vocal line (treble and bass clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The first system begins with a piano (*pp*) dynamic and includes a crescendo (*cres.*) leading to a fortissimo (*f*) section. The second system continues the fortissimo section, ending with a decrescendo (*dim.*). The third system begins with a piano (*p*) dynamic and includes a decrescendo (*dim.*). The piano accompaniment in the third system is marked *Sw. p* (Sustained without Pedal). The score concludes with the instruction *Without Ped.*

form-edst from the clay, come and save . .

p *p*

man, come and save . . man.

pp *poco rit.* *pp* *poco rit.* *Tempo lmo.* *ppp*

Ped.

come ! . .

ppp *ppp*

rall. *rall.*

32 ft.

Jesu, Word of God Incarnate.

C. GOUNOD.

Slowly.

p

Je - su, Word of God In - car - nate, Of the Vir - gin

p

mo - ther born; On the cross Thy sa - cred bod - y For us

p

men with nails was torn. Cleanse us in the sa - cred

cres. *dim.* *p* *p*

foun - tain, O - pened in . . Thy pier - ed side; Feed us . .

cres. *dim.* *p* *p*

cres. *f* *p*

with Thy bod - y broken, Broken in death's ag - on - y.

cres. *f* *p* 0

cres. *p* *f*

O Jesu, hear us; O Jesu, save us: Je - su, Saviour,

p *cres.*

Je - su, hear us; O Je - su, save us:

p *cres.*

hear our suppli - ca - tion. O grant us, Lord, Thy mer - cy, O grant us, Lord, Thy

p *cres.*

ff *dim.* *p*

mer - cy, O grant us, O grant us, Lord, Thy mer - cy. A -

ff *dim.* *p* *p* A - men, .

p *dim.* *pp*

- men, A - men, A - men, A - men. . .

p *dim.* *pp*

. . . A - men, . . . A - men, . . . A - men. . .

162 Lord, for Thy tender mercies' sake.

R. FARRANT.

Slowly and very sustained.

lay not our sins

mf Lord, for Thy ten - der mer - cies' sake, lay not our

mf

to our charge,

sins to our charge, but for - give that is past, and

give us grace to a-mend our sin - ful lives; to de - cline from

dim.

sin, and in - cline to vir - tue,

that we may walk with a

p that

dim. *p* that we may walk with a

that we may walk with a per - fect heart, . .

p we may walk with a per - fect heart, . .
per - fect heart, with a per - fect heart, that we may

cres.

per - fect heart, with a per - fect heart, that we may

cres.

walk with a per - fect heart, with a per - fect heart be -

walk with a per - fect heart,

fore Thee now and ev - er - more, that we may

that we may

that we may walk with a

walk that we . . . may walk with a per - fect heart, with a per - fect heart, with a per - fect heart, . . .

heart, . . .

heart, that we may walk that we may walk with a

heart, that we may walk with a per - fect heart,

per - fect heart be - fore Thee now and ev - er - more.

dim. al fine.

dim. al fine.

Abide with me.

H. F. LYTE.

R. G. THOMPSON.

With expression.

mf

A - bide with me: fast falls the ev - en - tide; The dark - ness
A - bide with me; fast falls . . the ev - en - tide;

mf

A - bide with me: fast falls the ev - en - tide;

Detailed description: This block contains the first system of the musical score. It features a treble and bass staff in 4/4 time, with a key signature of two flats (B-flat and E-flat). The melody is in the treble staff, and the bass staff provides harmonic support. The first measure is marked 'mf'. The lyrics are written below the staves, with some words aligned with specific notes. The system ends with a repeat sign.

cres.

deep - ens; Lord, with me a - bide: When other helpers fail, and

cres.

Detailed description: This block contains the second system of the musical score. It continues the melody and bass line from the first system. The lyrics 'deep - ens; Lord, with me a - bide: When other helpers fail, and' are written below the staves. The system ends with a repeat sign.

dim.

com - forts flee, Help of the helpless, O a - bide with me.

dim.

Detailed description: This block contains the third system of the musical score. The melody and bass line continue. The lyrics 'com - forts flee, Help of the helpless, O a - bide with me.' are written below the staves. The system ends with a repeat sign.

mf

Swift to its close . . ebbs out life's lit - tle day; Earth's joys grow
Swift to its close ebbs out . . . life's lit - tle day;

mf

Detailed description: This block contains the fourth system of the musical score. The melody and bass line continue. The lyrics 'Swift to its close . . ebbs out life's lit - tle day; Earth's joys grow' and 'Swift to its close ebbs out . . . life's lit - tle day;' are written below the staves. The system ends with a repeat sign.

Swift to its close . . ebbs out life's lit - tle day;

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dim, its glories pass a - way; . . Change and de - cay in all a

p

p

- round I see: . . O Thou, who changest not, a - bide with me.

cres.

dim.

cres.

dim.

SOPRANOS ONLY. *Smoothly.*

mf

I need Thy presence ev'-ry pass - ing hour; What but Thy

mf

cres.

grace can foil the tempt - er's power? Who like Thy - self my guide and

cres.

ABIDE WITH ME.

[No. 163]

stay can be? Through cloud and sun - shine, O a-bide with me.

f *p*

TENORS AND BASSES.

f *dim.*

I fear no foe, with Thee at hand to bless;
ten. *ten.* *ten.*

f sostenuto. *dim.*

cres. *with expression.*

Ills have no weight, and tears no bit - ter - ness:

p *cres.*

ALL THE VOICES IN UNISON.

cres. *f*

Where is death's sting? Where, grave, thy vic - to - ry? I

cres. *f*

tri - umph still, if Thou a - bide with me.

HARMONY.

Hold Thou Thy cross be - fore my closing eyes, Shine through the gloom, and

point me to the skies ; Heaven's morning breaks, and earth's vain shadows

Slower.

flee : In life and death, O Lord, a - bide with me. A - men.

Slower.

Sun of my soul.

J. KEBLE.

Andante con moto. (♩ = 93.)

E. TURNER.

First system of the piano introduction. Treble and bass staves in G major, 3/4 time. Treble staff starts with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass staff starts with a half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Dynamics: *mf*.

Second system of the piano introduction. Treble staff continues with half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass staff continues with half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Dynamics: *mf*. Pedal marking: *Ped.*

Vocal entry, first system. Treble staff: half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass staff: half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Dynamics: *mf*. Crescendo marking: *cres.*

Sun of my soul, Thou Saviour dear, It is not

Vocal entry, second system. Treble staff: half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass staff: half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Dynamics: *mf*. Crescendo marking: *cres.*

night if Thou be near; O may no earth-born cloud a - rise To hide Thee

Vocal entry, third system. Treble staff: half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass staff: half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Dynamics: *p*. Crescendo marking: *cres.*

from Thy servant's eyes. Sun of my soul, Thou Sav - iour dear,

f It is not night if Thou be near. *p*

f

SOPRANO SOLO (OR ALL THE SOPRANOS).

p When the soft dews of kind - ly sleep My wea - ried

pp

Without Ped.

cres. *pp* eye - lids gen - tly steep, Be my last thought, how

cres.

f sweet to rest For ev - er on my Sa - viour's breast.

pp *cres.* *Ped.*

SUN OF MY SOUL.

[No 164.]

CHORUS

cres.

p *f*

Be my last thought, how sweet to rest For ev - er, for

p *cres.* *f*

ev - er on my Sa - - viour's breast. *mf*

SOPRANO (OR BARITONE) SOLO, OR ALL THE SOPRANOS.

mf

A - bid with me from morn till eve,

For without Thee I can - not live; A - bid with me when

f *p*

cres. *p*

night is nigh, For with-out Thee I dare not die.

CHORUS.

A - bide with me when night is nigh, For with-out Thee I

dare not die. If some poor wan - d'ring child of Thine

Have spurned to - day the voice Di - vine, Now, Lord, the gra - cious

work be - gin ; Let him no more lie down in sin.

SUN OF MY SOUL.

[No. 164.

TENORS AND BASSES.

Watch by the sick ; en - rich the poor With blessings from Thy boundless store ;

This system contains the first staff of music for Tenors and Basses. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "Watch by the sick ; en - rich the poor With blessings from Thy boundless store ;" are written below the staff. The music continues with a half note D5, quarter notes E5, F#5, and G5, and ends with a half note A5.

CHORUS. *A little slower.*

Be ev' - ry mourn - er's sleep to - night, Like in - fant's slum - bers,

This system contains the second staff of music for the Chorus. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "Be ev' - ry mourn - er's sleep to - night, Like in - fant's slum - bers," are written below the staff. The music continues with a half note D5, quarter notes E5, F#5, and G5, and ends with a half note A5.

pure and light. Be ev' - ry mourn - er's sleep to - night,

This system contains the third staff of music for the Chorus. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "pure and light. Be ev' - ry mourn - er's sleep to - night," are written below the staff. The music continues with a half note D5, quarter notes E5, F#5, and G5, and ends with a half note A5.

Like in - fant's slum - bers, pure . . . and light.

This system contains the fourth staff of music for the Chorus. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "Like in - fant's slum - bers, pure . . . and light." are written below the staff. The music continues with a half note D5, quarter notes E5, F#5, and G5, and ends with a half note A5.

Moderato maestoso (♩ = 92).

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A forte (f) dynamic is indicated at the beginning.

ALL THE VOICES IN UNISON.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in unison, starting with a forte (f) dynamic. The piano accompaniment continues with a similar melodic and harmonic texture.

Come near and bless . . . us when . . . we wake,

Vocal and piano accompaniment for the second line of lyrics. The vocal line continues the unison melody. The piano accompaniment provides harmonic support.

Ere through the world . . . our way . . . we take,

Vocal and piano accompaniment for the third line of lyrics. The vocal line includes the phrase 'We lose our -' which is not fully written in the image. The piano accompaniment continues with a steady harmonic accompaniment.

Till in the ocean of Thy love We lose our -
Till in the o-cean of Thy love

- selves in heaven a - bove. Till in the o - cean of Thy

We lose our - selves in heaven a - bove. In the o - cean of Thy

love We lose our - selves in . . . heaven, . . . in

heaven a - bove.

(473)

G. THRING.

H. H. WOODWARD.

Andante sostenuto. (♩ = 69.)

Sop. Oboe
Ch. Stop. Diap. p

p

And

ra - diant morn hath passed a - way, And spent,
The radiant morn hath passed a - way, And spent,

spent too . . soon her gold - - en . . store; *cres.* The
and spent too soon her gold - - en store;
and spent too soon her golden store, her golden store;

THE RADIANT MORN.

[No. 163

shadows of de - parting day Creep on . . once . . more, *dolce.*

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "shadows of de - parting day Creep on . . once . . more, *dolce.*". The middle and bottom staves are piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *dolce*. Dynamics include *cres.* (crescendo), *dim.* (diminuendo), and *mf* (mezzo-forte).

shadows of de - parting day Creep on once more.

The second system of the musical score consists of three staves. The top staff continues the vocal line with lyrics: "shadows of de - parting day Creep on once more." The middle and bottom staves are piano accompaniment. The key signature remains three sharps. Dynamics include *mf* (mezzo-forte) and *p* (piano). The tempo/mood is *dolce*.

Our life is but an au - tumn

The third system of the musical score consists of three staves. The top staff continues the vocal line with lyrics: "Our life is but an au - tumn". The middle and bottom staves are piano accompaniment. The key signature remains three sharps. Dynamics include *p* (piano). The tempo/mood is *dolce*.

day, Its glo - rious noon, its noon how quickly past! Lead

us, O . . Christ, Thou liv - - ing Way, . . Safe

Lead us, O Christ, Thou living Way, . .

home . . at last,

home, safe home at last, home at last, Lead us, O Christ, Thou

Safe home at last, safe home at last,

dim. *Sw.*

(476)

THE RADIANT MORN.

[No. 165.]

Safe home . . . at last, . . . safe home . . . at

rall. e dim.

liv - ing Way, Safe home at last, . . . safe home, safe home at

Safe home at last, . . . safe home . . . at

rall. e dim.

last. *a tempo.* *Un poco Allegro.*

last. *pp* Where saints are clothed in spot - less

last. *pp a tempo.*

Un poco Allegro. (♩ = 100.)

pp a tempo. Sv.

And eve - - ning shad - ows nev - er

cres.

f

white, And evening shadows nev - er fall, and evening shadows nev - er

f

cres.

Gt.

cres.

f

THE RADIANT MORN.

fall ; Where Thou, where Thou, E - ter - nal Light of light, *p*
 E - ter - nal light, Art
 E - ter - nal Light of light, *p*
 Where Thou, where Thou, Eternal Light of light,
f
cres - - - cen - - do. *mf*
 Lord . . of all, . . art Lord . . of all. . . Where saints are
cres - - - cen - - do. *mf*
cres - - - cen - - do. *mf*
cres.
 clothed in spot - less white, And eve - ning shadows never
cres.
cres.

THE RADIANT MORN.

[No. 165.

Where Thou, E - ter - nal Light of light,

fall, Where Thou, E - ter - nal Light of light, Art

rall. *Adagio.*
Lord of all, art Lord of all, art

Lord of all.

166

Lord, keep us safe this night.

(VESPER HYMN.)

Adapted from BEETHOVEN.

Harmonised by J. E. WEST.

Rather slowly.

pp
Lord, keep us safe this night, Se - cure from all our fears;

cres. *dim.*
May An - gels guard us while we sleep, Till morning light ap - pears. Amen.

167

Lord, keep us safe this night.

(VESPER HYMN.)

B. STEANE.

$(\text{♩} = 60.)$
pp *cres.*
Lord, keep us safe this night, Se - cure from all our fears;

mf *dim.* *p* *rall.*
May an - gels guard us while we sleep, Till morning light ap - pears. A - men.



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